THE

BOSTON ACADEMY'S

COLLECTION OF CHURCH MUSIC:

CONSISTING OF THE MOST POPULAR

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES, CHANTS, &c.

Old and New;

TOGETHER WITH MANY BEAUTIFUL PIECES, TUNES AND ANTHEMS, SELECTED FROM THE MASSES AND OTHER WORKS OF

Haydn, Mozart, Beethoven, Pergolesi, Righini, Cherubini, Romberg, Winter, Weber, Nägeli, Kübler, and other distinguished composers, arranged and adapted to English words expressly for this work:

INCLUDING, ALSO, ORIGINAL COMPOSITIONS BY GERMAN, ENGLISH AND AMERICAN AUTHORS.

PUBLISHED UNDER THE DIRECTION OF THE BOSTON ACADEMY OF MUSIC

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EIGHTH EDITION.

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ADVERTISEMENT.

The BOSTON ACADEMY'S COLLECTION is published in conformity with one of the principal designs of the Institution, viz: to aid in the cultivation and advancement of Church Music.

It may be proper here to state that in the preparation of this work, no labor or expense has been spared to render it correct, and to enrich it with new and valuable music, while most of those approved tunes which have long been in general use, and which are associated with our most hallowed feelings the editors have been tenacious to retain. Numerous foreign publications have been obtained, particularly from the German schools, from which, selections and adaptations have been made. To modify and suit these to the style and measure of psalmody in this country, has cost an amount of time and labor which can scarcely be estimated by those unacquainted with the task. By an extensive correspondence, a number of original tunes have been procured, written by eminent foreign composers; also several valuable pieces from the pens of our own countrymen, in addition to those furnished by the Professors of the Academy. The work is particularly rich in set pieces, anthems, &c., which are numerous and suitable for singing societies and concerts, as well as for the various services of the church.

The Rudiments or Instructions in Singing, prefixed to the work, have been prepared on the Pestalozzian,—or, as it may properly be termed, "Nature's own system,"—by Mr. L. Mason, being principally an abstract of the author's "Manual of Instruction," and which exhibits in a simple and clear manner, the very successful mode of instruction adopted in the schools of the Academy.

The Boston Academy of Music was established in January, 1833, and incorporated in March of the same year. The following is a list of the officers at the present time:

SAMUEL A. ELIOT, PRESIDENT.
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PROFESSORS.

LOWELL MASON,
GEORGE JAMES WEBB

PREFACE

The contents of the following work may be conveniently classed as follows, namely.

First Class. Gregorian Chants, arranged as metrical tunes. The Gregorian Chant is the most ancient church music extant, and can be traced back with certainty to the time of Gregory, or even of Ambrose, in the fourth century. There is a beautiful simplicity in these chants, which renders their performance peculiarly appropriate to religious purposes. Indeed, their devotional effect cannot be exceeded, and is but seldom equalled. It gives great additional interest to the performance of these tunes, to know that they are derived from the songs of the earliest Christian worshippers, and, *it may be*, from the very tunes sung by Paul and Silas in prison, or at the institution of the Lord's supper. Hamburgt., p. 75, Patmos, p. 88, Lathrop, p. 135, Olmutz, p. 138, Calmar, p. 139, and Nashville, p. 157, are of this class.

Second Class. The old metrical psalm and hymn tunes; among which are the following: Old Hundred, p. 75, London, p. 94, Dundee, p. 94, Burford, p. 107, Martyr's, p. 110, Elgin, p. 118, York, p. 119, St. Ann's, p. 124, and others. Some of these tunes may be traced back to the time of the reformation, and were among the first metrical tunes introduced into the church. They have been used for ages, and it is to be hoped that they may long continue to animate the devotions of Christians. This class of tunes will be found well adapted to be sung by the whole congregation. They were originally intended for this purpose, and for a long time were used in no other way; indeed the full effect of them cannot be produced by a choir of fifty or sixty performers. It depends on power, and such a degree of power is necessary as can be obtained only by the union of hundreds of voices, or of voices and instruments united.

Third Class. Tunes in a chanting style, many of which are derived from the compositions of the most celebrated masters of the old English school, as Morley, Tallis, Purcell, and others. The following are among the tunes of this class: Sunbury, p. 153, Tallis, p. 123, Eastport, p. 39, Appleton, p. 140, and others. These pieces (originally chants) are in general destitute of a flowing melody, and for this reason are well adapted to psalms and hymns consisting in narration, or such as are of a didactic character. They may also often be applied to words more strictly lyrical or devotional, but which require a chastened and subdued style of performance. The tunes of this class, although mostly derived from the works of old composers, are comparatively new in metrical psalmody. They afford a very pleasing variety, and are often quite appropriate and useful in public worship.

Fourth Class. The most popular modern tunes, or such as have been composed since about the middle of the eighteenth century. This class includes the great body of English and American psalm and hymn tunes, as Dover, p. 154, Silver Street, p. 150, Shirland, p. 143, St. Thomas, p. 138, Dedham, p. 129, Howard, p. 122, St. John's, p. 96, Duke Street and Rothwell, p. 63, and many others. This is the class of tunes now most generally known, and in the present state of the art, most useful. In dignity and majesty of style, they fall far short of either of the previous classes, but are better adapted to the capacity of common choirs.

Fifth Class. Extracts from the works of the most celebrated German composers, as Haydn, Mozart, Beethoven, and others. These authors never wrote psalm and hymn tunes.—Those tunes that are ascribed to them have been selected from their various works, vocal and instrumental, and arranged in their present form by other persons. In many instances, only the principal ideas contained in the tune have been thus selected from the author to whom it is ascribed. In such cases, more or less has been supplied by the arranger or compiler, and it is usual to say: "Subject from Haydn," "Arranged from Mozart," &c. Many distinguished English composers have in this way become compilers, and have by their labors greatly extended the boundaries of psalmody, and added much to the richness and variety of style of sacred music. Among these, are Gardiner, Taylor, Webbe and others. Tunes of this class were first introduced into this country in the Handel and Haydn Collection; they have since been republished in many books of church music. This work will be found to contain many tunes belonging to this class arranged expressly for it, and never before published. These melodies are often delicate, chaste, and beautiful in the highest degree; but as they require a finished and tasteful style of performance, they cannot be very extensively used as common church tunes. See Bowen and Seasons, p. 47, Germany, p. 68, Malatha and Dallas, p. 194, Cora, p. 197, Anfield, p. 198, Rutland, p. 201, Dane, p. 207, Zerah, p. 54, Salsbury, p. 164, Eryth, p. 205, Arcot, p. 278, and others.

Sixth Class. New tunes, composed by German, English, and American authors, many of which have been procured expressly for this work, and are now for the first time published. Of these, there are one hundred or more, amongst which are the following, viz: Bathurst, p. 57, Ramoth, p. 59, Euphrates, p. 61, Euphrates, p 66, Helam, p. 71, Jubal, p. 82, Ziph, p. 89, Laban, p. 95, Heath, p. 97, Melton, p. 99, Hazor, p. 101, Habor, p. 103, Winnissimet, p. 108, Cyprus, p. 53, Judah, p. 122, Beza, p. 188, Claremont, p. 190, Asbury, p. 137, Seir and Gerah, p. 155, Reed and Matheson, p. 192, Broomfield, p. 240. To this class, which will be found to embrace a very great variety in style, also, being most of those tunes ascribed to Nägeli, Kubler, Laur, and Hiller. No one man in modern times, has done more, perhaps, to promote the cause of musical education and church music, than H. G. Nägeli, to which great object he has been almost entirely devoted for many years. His psalm and hymn tunes are in a style both simple and novel; easy of performance, and yet often highly pleasing and effective.

The grateful acknowledgements of the Boston Academy of Music are due to those gentlemen, both European and American, who have furnished music for this work. Many original tunes were received, which, for want of room, it was impossible to insert. These may appear at some future time. In some cases, the names of the authors have been given with original tunes, but have often, at their own request, been withheld.

It is thought proper to say a few words in relation to those tunes whose rhymthmical construction is after the manner of Hebron, Downs, and Olmutz. These are *usually* designed to move in a smooth, gentle, and gliding style; *Sostenuto, Legato;* they should be sung slowly, each measure taking about as much time as it will take to describe the three beats, by repeating, moderately, the words, "Downward beat, Hither beat, Upward beat." These tunes, from their regular rhymthmical construction, may be made to conform to psalms and hymns, essentially differing in their character, or expressive of very different emotions. They are easy of performance, and are equally adapted to the church, the social circle, or the family.

Anthems and set pieces. The variety in this department will be found to be very great, embracing much that is entirely new, selected from the highest source of musical excellence. Such are all those pieces adapted from the Masses of Haydn, Mozart, and other celebrated composers.

Introductory Rules. These have been prepared with great care, according to the Pestalozzian system of instruction, and are the result of much experience. The advantage of this system are so great that it only requires to be known, to be universally adopted. It requires, however, to be studied by the teacher, until he becomes familiar with the leading principles on which it always proceeds. The elementary principles of music presented in this way, afford a pleasing, useful, and intellectual study, as well to the teacher as to the scholar; they must be *understood*, and not merely *committed to memory*. It has been supposed by some, that the principal difference between the Pestalozzian and the old method of instruction, consists in the use of the Black Board. This is by no means true. It is believed that on either method the Black Board may be of essential service, but it is not supposed to be any more necessary to the Pestalozzian than to the old system of teaching. The true ground of the distinction between the two, lies not in the use of the Black Board, but in the admirable analysis of the elementary principles of music furnished by the Pestalozzian method, and in the practical mode of presenting these principles to the mind of the pupil.

CHAPTER I.

GENERAL DIVISION.

§ **1.** There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, viz:

§ **2.** (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ **3.** From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ **4.** (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ **5.** General view.

Distinctions.	*Departments.*	*Subjects.*
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ **6.** Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

The following, and similar questions are to be asked by the teacher and answered simultaneously by the whole school.

QUESTIONS.

How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is RHYTHM founded? Melody? Dynamics?
To what in the nature of musical sounds does RHYTHM relate? Melody? Dynamics?

§ 7. These, and other following questions should be varied, and presented to the mind in all the different ways possible. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 8. From the fact that musical sounds differ in respect to length, arises the necessity of a regular marking of the time as it passes, during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject, and singers are more deficient in this as a general thing, than in either of the other departments. Hence the school should commence with ***Rhythmical*** exercises.

§ **9.** During the performance of a piece of music, *time* passes away This must be regularly divided into equal portions.

For illustrations of this subject see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.

§ **10.** Those portions of time into which music is divided are called MEASURES.

§ **11.** Measures are again divided in PARTS OF MEASURES.

§ **12.** A measure with TWO parts is called DOUBLE MEASURE,
" " THREE " " TRIPLE MEASURE;
" " FOUR " " QUADRUPLE MEASURE;
" " SIX " " SEXTUPLE MEASURE.

§ **13.** The parts of measures are marked by a motion of the hand This is called BEATING TIME.

NOTE. The teacher cannot be too strict in requiring the pupil to beat time. Experience proves that it lies at the very foundation of correct performance. If this is neglected, all subsequent instruction will be, comparatively, of little value. In the following exercises the teacher should first give the example by making the proper motions; repeating at the same time those words which describe the motions, as downward beat, upward beat; or down, left, right, up; or one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand; but let it pass instantly from one point to the other.

§ **14**. Double time has two motions or beats, viz: Downward beat and Upward beat.

§ **15**. Triple time has three beats, viz: Downward beat, Hither beat and Upward beat.

§ **16**. Quadruple time has four beats, viz: Downward beat, Hither beat, Thither beat and Upward beat.

§ **17**. Sextuple time has six beats, viz: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

NOTE. The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the second the remainder, at the first upward beat let the hand rise half the way, and at the second the remainder. It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

§ **18**. The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ **19**. Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure.
Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than any thing else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing, are usually unwilling to attend? *Ans.* Time.

What are those portions of time called, into which music is divided? § 10.

What are those portions of time, smaller than measures, called? § 11.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadrupie? Sextuple?

CHAPTER III.

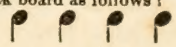
SINGING IN CONNEXION WITH BEATING TIME AND ACCENT.

§ **20**. The teacher gives out a sound to the syllable *la* (a as in *father* or in *far*) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterwards he requires those who think it *probable* that they can make it right, to imitate; and finally, the whole.

§ **21**. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ **22**. Beat Quadruple time and sing one *la* to each beat.

After this has been done the teacher may write on the black board as follows:



He then points and says—

The characters I have written, represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)

NOTE. The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ **23**. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, 𝅝 and is called a whole note. (Semibreve.)

NOTE. It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.

§ **24**. A sound that continues as long as two quarters is called a half sound. Exercise.

The note representing a half sound is made thus and is called a half note. (Minim.)

§ **25**. A sound that continues as long as three quarters is called three-quarters. Exercise. The note representing this sound is a dotted half, thus:

NOTE. Dotting a note adds one half to its length.

§ **26**. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.

We now sing *eighths;* the note representing an *eighth* sound is made thus and is called an eighth note. (Quaver.)

§ **27**. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing Sixteenths; the note representing a *sixteenth* is made thus and is called a Sixteenth. (Semiquaver.)

§ **28**. The teacher may now exhibit all the notes at one view, showing their relative length, thus:

§ **29**. Thirtyseconds (Demisemiquavers) may also be exhibited, but it is not necessary to exercise on them.

§ **30**. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, 3 or 3 and they are called triplets. Exercise on Triplets.

QUESTIONS.

By what characters do we represent the length of sounds?

How many kinds of notes are there in common use? *Ans.* Five.

What kind of a note is this ? (writing the note on the board.)

What kind of a note is this ? this ? this ? this ? this ? this ? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

§ **31**. There are different varieties of Double, Triple, Quadruple and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ **32**. If the parts of quadruple measure are expressed by *quarters*, the measure is called FOUR-FOUR measure, and is thus marked :

NOTE. The characters C or C are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

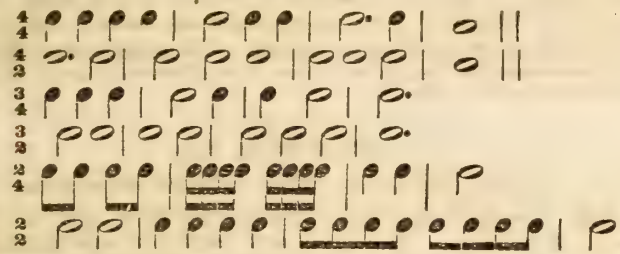
§ **33**. If the parts of quadruple measure are expressed by *halves*, the measure is called FOUR-TWO measure, and is thus marked :

§ **34**. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples :

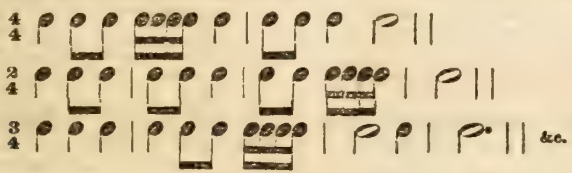
Double Measure. *Triple Measure.* *Sextuple Measure.*

§ **35**. Rhythmical lessons may now, or at an earlier period, at the discretion of the teacher, be written upon the board and sung, first by the teacher, and afterwards by the scholars. Both teacher and scholars should always beat the time, and also describe the motions, when not engaged in singing; but the scholars should never sing with the teacher, nor the teacher with the scholars. When the teacher sings, the pupils should listen, (always beating,) and when the pupils sing, the teacher should listen.

EXAMPLES.



§ **36**. Different kinds of notes may also occur in the same measure, as in the following examples.



QUESTIONS.

How are different varieties of measure obtained? § 31.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans.* The contents of each measure.

Teacher writes different varieties of measure, in the different kinds of time, and requires the pupils to say what figures he shall place at the commencement of each

CHAPTER V

RESTS

§ **37**. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures in silence This is called *resting*, and the sign for it is called a REST.

§ **38**. Each note has its corresponding rest, which is of equal length with the note it represents.

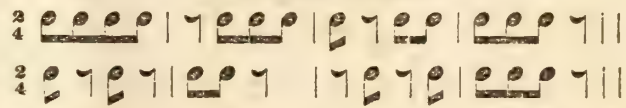
§ **39**. EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

The teacher exhibits the rests upon the board.

§ **40**. Rhythmical exercises with rests

QUARTER RESTS.

EIGHTH RESTS.



§ **41**. The foregoing are given merely as examples of lessons which the teacher should write, and on which the school should exercise. If Quarter and Eighth rests are practically understood, there will be no difficulty with whole and half rests The practise of Sixteenth rests may be introduced in a similar manner at a more advanced stage of the course.

§ **42**. As a general rule, notes, when succeeded by rests, should be sung shorter than when succeeded by other notes.

NOTE. The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs, so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and to pay but little attention to them.

QUESTIONS.

What is beating in silence, called? What is that character called which requires us to beat in silence. How many kinds of rests are there in common use? Are those notes which are succeeded by rests, to be sung shorter or longer, than in other circumstances?

NOTE. The teacher is referred to the "Manual of the Boston Academy of Music" for a much more minute detail of the elements of Rhythm; and especially for a systematic Rhythmical classification of notes, or an exhibition of primitive and derived rhythmical relations; which, although not absolutely necessary, is of great advantage, provided the time and circumstances of a school will permit its introduction.

CHAPTER VI.

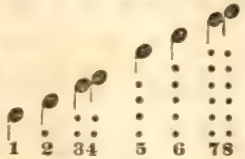
PART II. MELODY.

THE SCALE.

§ **43**. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called MELODY, which treats of the pitch of sounds.

§ **44**. At the foundation of Melody lies a certain series of eight sounds, which is called the SCALE.

§ **45**. The scale may be represented by the following notes: thus



The teacher should write the above on the board.

§ **46**. The sounds of the scale are known, or designated by numerals; thus we speak of the musical sound, one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ **47**. The teacher says: Listen to a sound which I will give you, and which we will consider as *one*.

He then sings the syllable *la* (lah—a as in father) on C, on the added line below, Treble staff, or second space, Base, (omitting to distinguish between male and female voices,) and requires the pupils to imitate.

§ **48**. The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

Thus he goes through the whole scale, singing always to the syllable *la*, and continuing until the great majority can sing both the ascending and descending scale, correctly. A few will always be found, perhaps 5 or 10 in 100, who cannot without extra labor and attention, be made to get the right sounds. These cannot go on with the class profitably to themselves, or to the others. By extra exertion, however, almost all these may learn to sing, but they should at present merely listen to the others, and if possible practise in a separate class.

QUESTIONS.

What is the second distinction made in musical sound? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans*. By numerals.

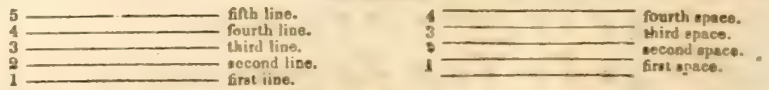
The teacher should now point to the different notes written on the board and ask: Which sound of the scale is that? &c.

CHAPTER. VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS.

§ **49**. The scale is written on horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose which together with the spaces are called a STAFF.

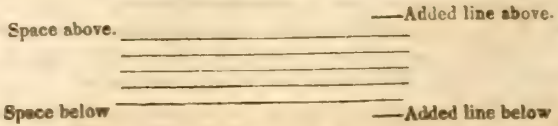
EXAMPLE.



§ **50**. Each line and space of the staff is called a *degree;* thus the staff contains *nine* degrees, five lines and four spaces.

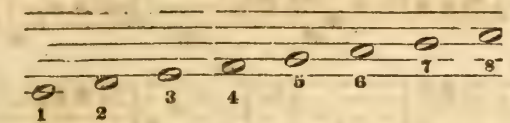
§ **51**. If more than nine degrees are wanted, the spaces below or above the staff, are used; also additional lines, called ADDED LINES.

EXAMPLE.



§ **52** The sound One we will now write upon the first added line below the staff, Two upon the space below, Three upon the first line, and so on

EXAMPLE.



The pupils are now required to sing the scale, ascending and descending, to the syllable *la*, the teacher pointing to the notes on the staff.

NOTE. Those teachers who prefer only four syllables in Solmization will omit § 53 and pass to § 54. We cannot, however, omit to recommend the use of seven syllables, as at § 53, as being altogether preferable to the use of four, as at § 54. In the use of seven syllables, the association between the syllables and sounds becomes much stronger, and the pupil advances more rapidly in the practical knowledge of the scale.

§ **53**. In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable DO, (pronounced doe;) to *two*, RE, (ray;) to *three*, MI, (mee;) to *four*, FA, (fah, *a* as in father;) to *five*, SOL, (sole;) to *six*, LA, (lah, *a* as in father;) to *seven*, SI, (see;) and to *right*, DO, again.

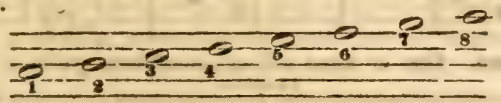
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

NOTE. Those teachers who use seven syllables in solmization will omit section 54 and pass to section 55.

§ **54**. In singing we apply certain syllables to the sounds of the scale, as follows. To *one*, we apply the syllable FA, (pronounced fah, *a* as in father;) to *two*, SOL, (sole;) to *three*, LA, (lah, *a* as in father;) to *four*, FA; to *five*, SOL; to *six*, LA; to *seven*, MI, (mee;) and to *eight*, FA, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables.

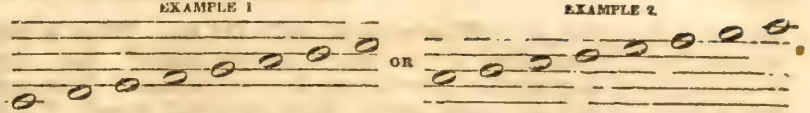
§ **55**. We have written the sound *One* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus.



Practise as before.

§ **56**. The sounds of the scale are also named from the first seven letters of the alphabet, viz: A, B, C, D, E, F and G.

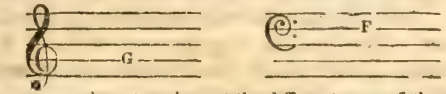
EXAMPLE 1 OR EXAMPLE 2



§ **57**. When the scale is written as in the first example above a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff

EXAMPLE OF THE CLEFS.



NOTE. It is not necessary here to point out the different uses of the Clefs. It is sufficient that all the pupils are taught to sing from both.

§ **58**. The distance, or step from any one sound in the scale to another, is called an INTERVAL

§ **59**. In the regular ascending and descending scale, there are two kinds of intervals, viz: WHOLE TONES and HALF TONES.

§ **60**. From one to two, and from two to three are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven are whole tones, and from seven to eight is a half tone. Thus there are 5 whole tones, and 2 semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called, on which the scale is written? The teacher points and asks: Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board, both in the Treble and in the Base Clef, and point as he asks the following or similar questions: To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to One? to Two? &c. What letter is One? Two? &c. What syllable is C? D? &c. What

numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c

CHAPTER VIII.

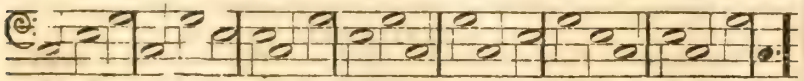
OF THE DIFFERENT SOUNDS OF THE SCALE.

§ **61**. Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connexion with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connexion with ONE.

§ **62**. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.

§ **63**. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la ;* the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:

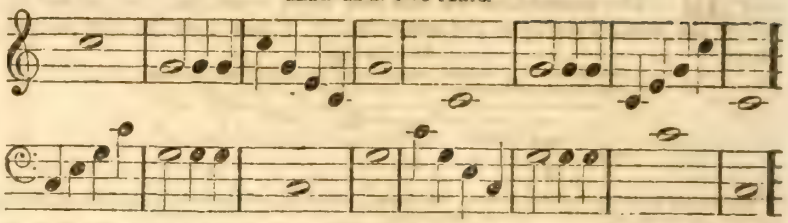


§ **64**. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order.

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The Teacher writes examples with 1 3 5 8 in one and two parts

EXAMPLE IN TWO PARTS.

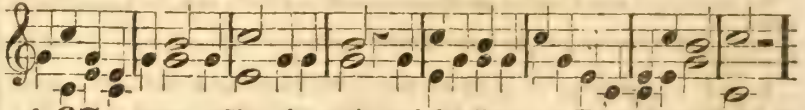


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ **65**. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connexion with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ **66**. The teacher gives out similar lessons to the following: 5878 3878, 1878, 1387, 3587, 1587, 187, 387, 587, &c. Also, 17, 37, 57, &c

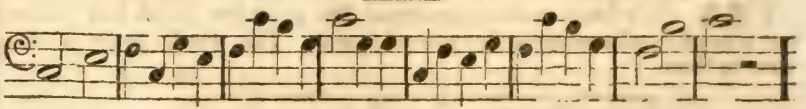
Lessons like the following may be written and sung in one or two parts.



§ **67**. FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4.

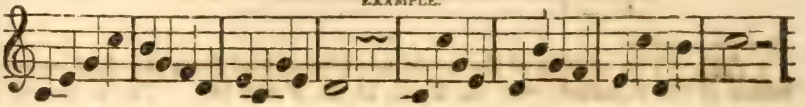
§ **68**. The Teacher gives out: 134, 534, 834, &c. also 14, 54, 84, &c

EXAMPLE.



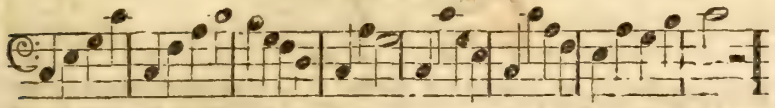
§ **69**. TWO. One or three will either of them guide to two.

EXAMPLE.



§ 70. SIX. Sing the scale and prolong 6. Five will guide to Six.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chap according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connexion with One? *Ans.* Three. Sing One. Sing Three. What sound do we take after One and Three? *Ans.* Five. Sing One. Sing Three. Sing Five. What sound do we take next. *Ans.* Eight. (Sing as before.) What sound do we take after Eight? *Ans* Seven. What is the distance from Seven to Eight? To what does seven naturally lead—or what does the ear naturally expect after Seven? *Ans.* Eight. If we would strike Seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? *Ans.* Four. To what does Four naturally lead? *Ans.* Three. What is the distance from Three to Four? What is the guide to Four? (Practise.) After Four what sound do we take? *Ans.* Two. (Question and practise.) After Two what sound, &c. *Ans.* Six. (Question and practise.)

NOTE. The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

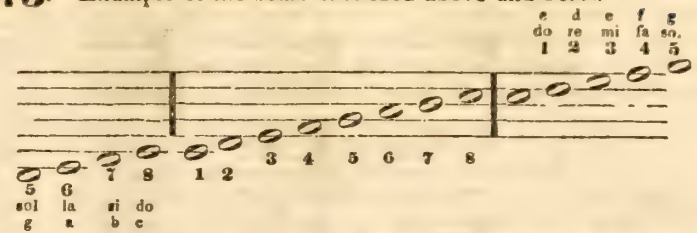
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 71. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upwards above 8; or downwards, below 1.

§ 72. When we sing above eight, we consider eight as One of a new scale, above; and when we sing below One we consider One as Eight of a new scale, below.

§ 73. Example of the scale extended above and below



The above example should be written upon the board, and the pupils should be required to exercise on the upper and lower in connexion with the middle scale. For a more full explanation of this subject, and also for examples, see 'Manual.'

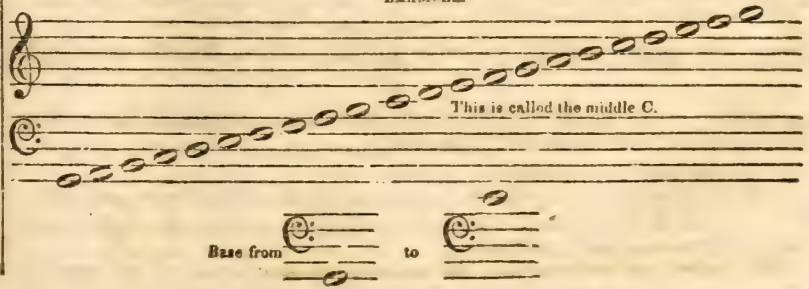
QUESTIONS.

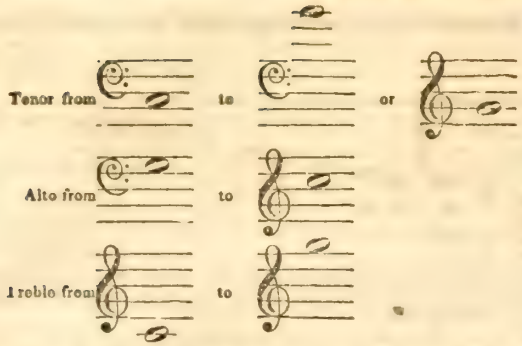
When we sing higher than the scale, what do we consider Eight? When we sing lower than the scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.

§ 74. The human voice is naturally divided into four classes, viz lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

EXAMPLE.



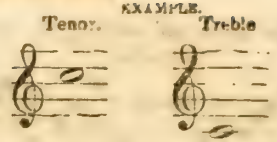


§ **75**. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed together to . Here the alto unite and the three parts sing together to . On this note the base stops and the treble begins. The treble, alto and tenor go on to , when the tenor stops; the treble and alto go on to – Here the alto stops, and the treble goes on alone. In descending let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ **76**. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

* As a general rule all those men who can sing this note in a *clear*, and *soft voice*, and *prolong it for some time*, may be classed with the Tenor. If they cannot do this well they belong to the Base.

EXAMPLE.



The same sound, or unison: viz. middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ **77**. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C, as a pitch, viz. and require the Female voices to imitate him They will, in almost all cases, sing an octave higher, viz. unless they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the sound while he, beginning with sings the whole scale, ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

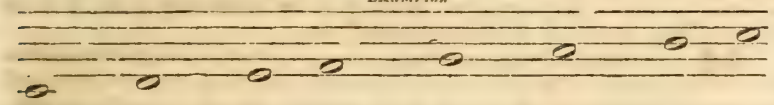
CHAPTER X.

CHROMATIC SCALE.

§ **78**. Let the Teacher write the scale on the board, and review what was said in chap. 7, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

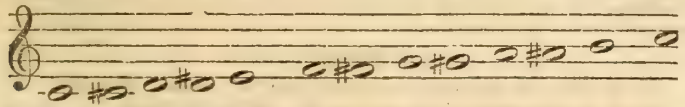


§ **79**. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ **80**. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

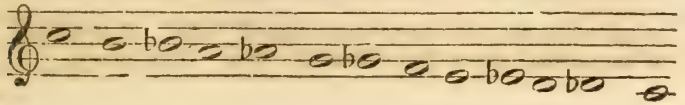
§ **81**. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus ♯, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example.



§ **82**. In descending, the semitones are usually obtained by depression. The sign of depression is made thus ♭, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connexion with the other.



§ **83**. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp One, sharp Four, flat Six, flat Seven, &c.; but in speaking of them by letters we say, C sharp, D sharp, E flat, B flat, &c.

§ **84**. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ **85**. A flatted note naturally leads downwards; hence, the note below is always the guide to a flatted note.

§ **86**. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ **87**. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; See Sa; La (lah) Lay, &c.

§ **88**. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

NOTE. The exercising of the school upon the chromatic scale must be left to the discretion of the teacher. Some attention to it is very important. For examples, and farther illustrations and remarks, see "Manual of Instruction in the Elements of Vocal Music."

If the Instruction has been thorough thus far, the school will now be able to sing air tunes in the key of C, whose rhythmical construction is easy, without much aid from the teacher.

§ **89**. In commencing to sing, as the school may now do, from a knowledge of the elementary principles of music, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practise, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones*, afterward. The best female singers always like to sing Second or Alto. The careless and indolent are usually unwilling to sing this part.

§ **90** As the pupils now begin to sing from a knowledge of the elementary principles of music, it is considered highly important that the teacher should not sing with them, or lead them on by the mere power of his own voice. Let the school sing without his aid, and while *they* sing, let *him* always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they can not do this, they have not been properly taught, and must begin again, if they ever hope to be set right.

QUESTIONS

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones ? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applide to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat Three? flat Seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

If the teacher has brought before the school the subject contained in the latter part of § 89, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? *Ans.* Alto. Who are they who are unwilling to sing this part? Who in this school are unwilling to sing Alto? Those who are unwilling, hold up their hands.

CHAPTER XI.

TRANSPOSITION OF THE SCALE.

§ **91**. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken for One, the scale is said to be in its natural position, the natural key being that of C. But any other letter may be taken as One of the scale: and when this is done, the scale is said to be transposed. Thus, if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One the scale is said to be in E, &c.

§ **92**. In the tranposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and the rest whole tones. whatever may be the key.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:

§ **93**. We will now transpose the scale to G, or take Five of the C scale as One of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:

§ **94**. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c

EXAMINATION.

Ques. What must be the interval from 1 to 2? *Ans.* A tone.
Ques. What is the interval from G to A. *Ans.* A tone.
Pointing at the same time to the letters on the C scale.
Thus we see the first interval is right
Ques. What must the interval be from 2 to 3? *Ans* A tone.
Ques. What is the interval from A to B? *Ans.* A tone
Pointing as before.
Ques. What must the interval be from 3 to 4? *Ans.* A semitone.
Ques What is the interval from B to C? *Ans* A semitone

Ques. What must the interval be, from 4 to 5? *Ans.* A tone.
Ques. What is the interval from C to D? *Ans.* A tone.
Ques. What must the interval be, from 5 to 6? *Ans.* A tone.
Ques. What is the interval from D to E? *Ans.* A tone.
Ques. What must the interval be, from 6 to 7? *Ans.* A tone.
Ques. What is the interval from E to F? *Ans.* A semitone?

The teacher now observes: Since the interval from 6 to 7 must be a tone, and since, from E to F, the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,

Ques. What letter is 7, now? *Ans.* F sharp.

Never allow the pupils to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from 7 to 8? *Ans.* A semitone.
Ques. What is the interval from F♯ to G? *Ans.* A semitone.

§ **95**. The teacher observes, In transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F♯ is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ **96** A sharp or flat in the signature, affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ **97**. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception that F♯ is substituted for F.

§ **98**. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower* Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate.

QUESTIONS.

When the scale is in its natural position, what letter is One?

Where any other letter than C is taken as One, what is said of the scale? *Ans.* It is transposed.

In transposing the scale, of what must we be particularly careful? *Ans.* The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? *Ans.* Four. What must we do to it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven.

What is the signature to the key of G? *Ans.* F♯. Why is F♯ necessary in the key of G? *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C. *Ans.* Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rythmical construction is not too difficult, may now be introduced and practised as at § 89, § 90.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ **99**. The key of D is examined in connexion with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, viz: on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

NOTE. The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? *Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ **100**. Examine the key of A with that of D; and investigate the scale by the same process as before

Questions, after the same manner as at § 99.
Introduce tunes in A

§ **101**. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth: which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ **102**. Examine the key of E in connexion with that of A? and proceed as before.

Questions after the same manner as at § 99. Sing tunes in E.

§ **103**. It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER. XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ **104**. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ **105**. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale, on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ **106**. The teacher may explain in relation to this transposition after the same manner as at § 95.

§ **107**. In the transposition of the scale from C to F, it is carried *a fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is seven, in the key of C? *Ans.* B. What letter is four in the key of F. *Ans.* B ♭. What is the signature to the key of F; *Ans.* One flat What letter is flatted? *Ans.* B. Why is B ♭ necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B ♭, SECOND TRANSPOSITION BY FLATS.

§ **108**. The fourth from F, (B♭,) is taken as *one;* and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 107. Sing tunes in B♭.

KEY OF E ♭: THIRD TRANSPOSITION BY FLATS.

§ **109**. In examining the scale in E♭, it will be found necessary to flat A

Questions after the same manner as at § 107.

§ **110**. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B♭.

KEY OF A♭; FOURTH TRANSPOSITION BY FLATS.

§ **111**. In examining the scale in A♭, it will be found necessary to flat D.

Questions after the same manner as at § 107. Sing in A♭.

§ **112**. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ **113**. Preparatory exercises.

1. The scholars sing the C scale; then assume *Two* as One of another scale, which they also sing through; then Three; then Four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take Eight, Seven, Six, &c. as Five, and complete the scale, ascending and descending.

§. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upwards or downwards.

§ **114**. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ **115**. What is the signature to the key of C?
What is the signature to the key of G?
What is F♯ in the G scale? *Ans.* Seven.
To what does F♯ lead? *Ans.* To G.

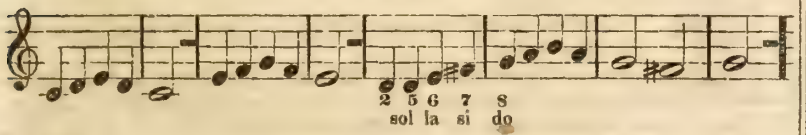
§ **116**. F♯ is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ **117**. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ **118**. When a modulation occurs from C to G, C appears no longer as *One;* but, according to the G scale, as *Four;* A as *Two;* D as *Five*, &c.

EXAMPLE.

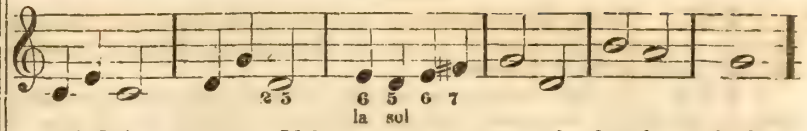


§ **119**. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above Example, where the second note on D is changed to 5.

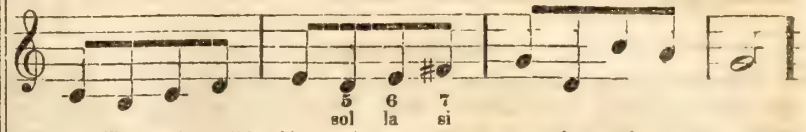
§ **120**. RULE 2. If no two notes, on the same degree, precede the note of modulation the change should be made on a note somewhat longer than the rest

EXAMPLE.



§ **121**. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

122. What is the signature to the key of C?
What is the signature to the key of F?
What is B♭ in the F scale? *Ans.* Four.

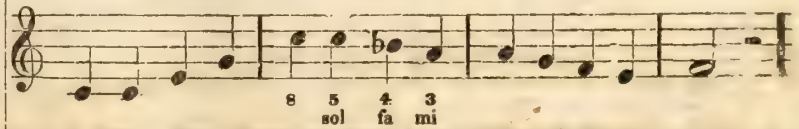
§ **123**. B♭ is the NOTE of MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B♭? From G to C? &c.

§ **124**. See § 117.

§ **125**. When a modulation occurs from C to F, C appears no longer as *One;* but, according to the F scale, as Five, D as Six, &c

EXAMPLE.



§ **126** Rules the same as at § 119, 120 and 121.

§ **127**. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ **128**. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

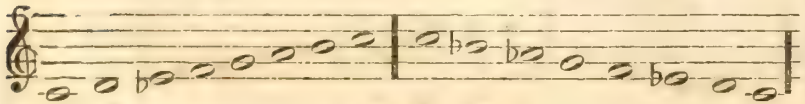
MINOR SCALE.

§ **129**. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed.

EXAMPLE.

Minor Scale.

Ascending. Descending.



§ **130**. The teacher should sing the minor scale slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ **131**. In ascending (Minor scale) the *third* is flatted, in descending, the *seventh*, *sixth* and *third* are flatted.

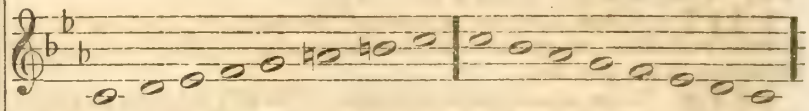
§ **132**. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ **133**. This scale is called the MINOR SCALE, or MODE, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE, (by the Germans, *Dur*, hard.)

See "Manual." § 449.

§ **134**. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ **135**. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ **136**. It will be perceived that E ♭ Major, has the same signature as C Minor, viz: three flats.

§ **137**. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of E ♭ Major; and E ♭ Major is the *relative Major* of C Minor.

§ **138**. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E ♭ in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ **139**. If the signature is three flats, the music may be either in E♭ Major, or C Minor. In which of the two it is, however, can only be known

by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ **140**. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined and practised

QUESTIONS.

In the ascending Minor scale, what sound is flatted?
In descending?
In the ascending Minor scale, where is the first semitone?
Ans. Between Two and Three. Where the second?
In descending, where is the first semitone found?
Ans. Between Six and Five. Where the second?
What two sounds of the ascending Minor scale must be altered from the Signature? *Ans.* Six and Seven. What must be done to them? *Ans.* They must each be raised a semitone.
What is the relative Major scale to C Minor? To D? To E?, &c.
What is the relative Minor scale to C Major? To G? To D?, &c.
What syllable is applied to One in the Major mode? In the Minor?, &c.
Which mode is the most common, Major or Minor? *Ans.* Major.
Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

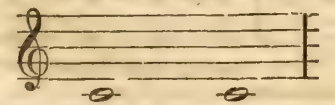
CHAPTER XV.

INTERVALS.

§ **141**. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, viz. Seconds, Thirds, Fourths, Fifths, &c.

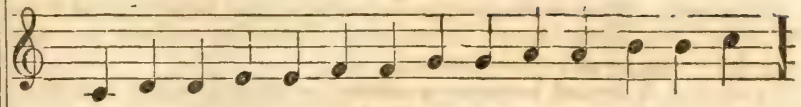
EXAMPLES.

1. Unison.

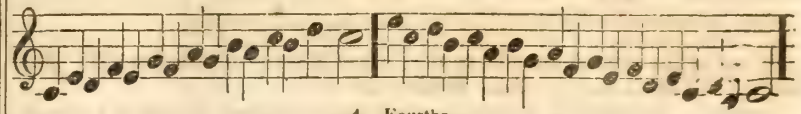


NOTE. Although the Unison is not strictly an interval, yet, in the theory of music, it is spoken of, and treated as one.

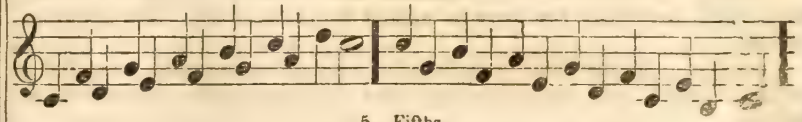
2. Seconds



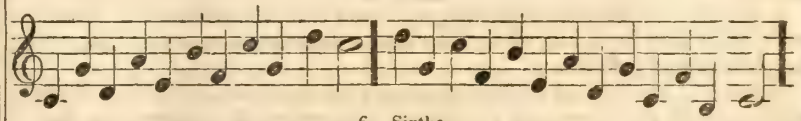
3. Thirds.



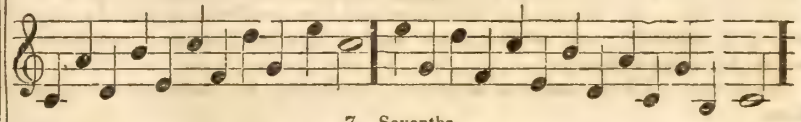
4. Fourths.



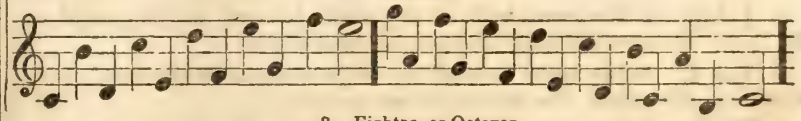
5. Fifths.



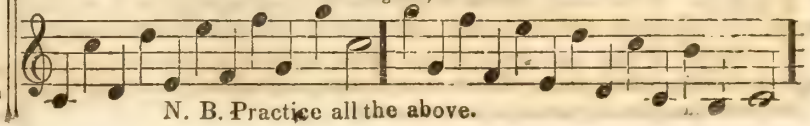
6. Sixths.



7. Sevenths.



8. Eightns, or Octaves



N. B. Practice all the above.

QUESTIONS. What is the interval from One to Two called? From Two to Three?, &c. From One to Three?, &c. From One to Four &c. &c

142. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points and questions:

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and *two semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ **143**. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ **144**. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ **145**. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ **146**. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI.

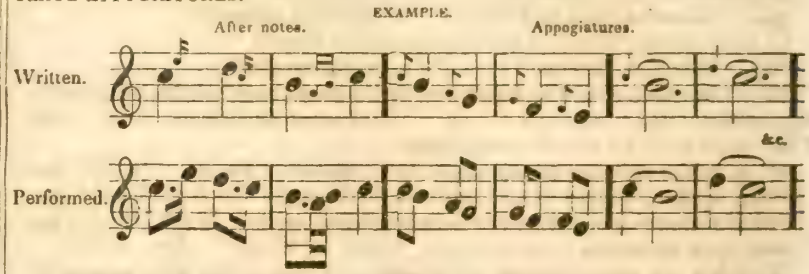
PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ **147**. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ **148**. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ **149**. When passing notes *precede* the essential notes, they are called APPOGIATURES.

EXAMPLE.

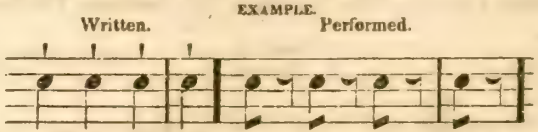


§ **150**. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ **151**. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Ex: 𝄐

§ **152**. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be STACCATO.

EXAMPLE.



§ **153**. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ **154**. *Tie.* A character called a TIE is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example.

§ **155**. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.

Question on this Chapter.

CHAPTER. XVII.

CHORDS.

§ **156**. When two or more sounds are heard together, such combination is called a CHORD: if agreeable to the ear, it is called a *consonant chord*, or a CONCORD, if disagreeable to the ear, it is called a *dissonant chord*, or a DISCORD.

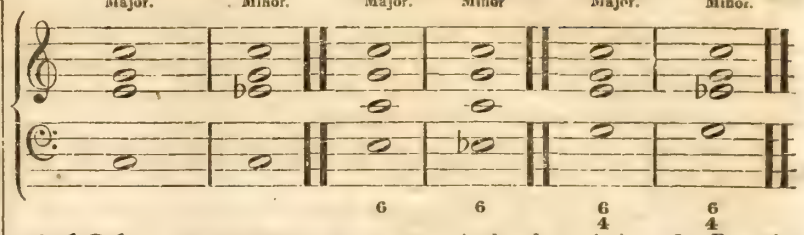
§ **157**. COMMON CHORD. A chord consisting of One, Three and Five, to which, Eight may be added, is called a COMMON CHORD, or DIRECT COMMON CHORD: if the *third* be *Major*, it is a MAJOR *chord*, if *Minor*, a MINOR *chord*. See example A.

§ **158**. INVERSION OF CHORDS. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ **159**. CHORD OF THE SIXTH. In the first inversion of the common chord, the Third is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth." The Base note is figured 6. See example B.

§ **160**. CHORD OF THE SIXTH AND FOURTH. In the second inversion of the common chord, the Fifth is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth and Fourth" The Base note is figured $\frac{6}{4}$ See example C.

EXAMPLES

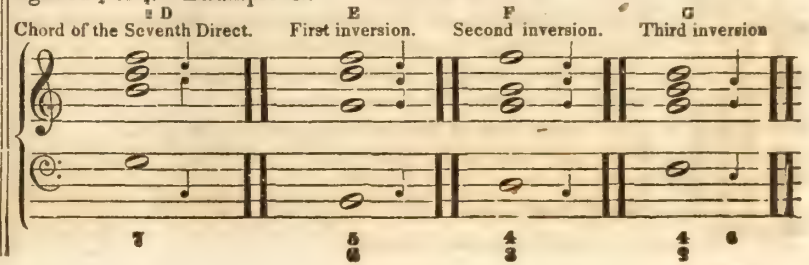


§ **161**. CHORD OF THE SEVENTH. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the Fifth. It is then called the DOMINANT SEVENTH. It is figured 7. Example D.

§ **162**. CHORD OF THE SIXTH AND FIFTH In the first inversion of the chord of the Seventh, the *Third* is taken as the Base or lowest sound. It is then called the chord of the "Fifth and Sixth," and is figured $\frac{6}{5}$. Ex. E.

§ **163**. CHORD OF THE FOURTH AND THIRD. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Third," and is figured $\frac{4}{3}$ or $\frac{6}{4}$. Example F.

§ **164**. CHORD OF THE FOURTH AND SECOND. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Second" and is figured $\frac{4}{2}$ or $\frac{6}{4}$. Example G.



§ **165**. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ **166**. A knowledge of these two chords, viz: The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages to the mere performer, as well as to the teacher. See "Manual."

To those who wish to pursue the study of the science of music, the following works are recommended, viz:

"First steps to Thorough Base."
"Burrows' Thorough Base Primer."
"Catel's Treatise on Harmony."
"Porter's Musical Cyclopedia."
"Callcott's Musical Grammar."

PART III. DYNAMICS.

CHAPTER XVIII.

§ **167**. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ **168**. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ **169**. MEZZO. A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called MEZZO, and is marked *m*.

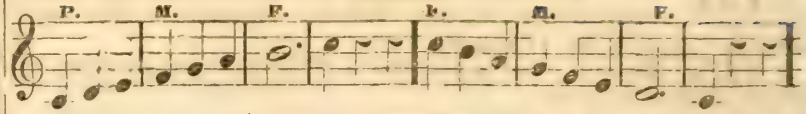
§ **170**. PIANO. A sound produced by some restraint of the organs, is a soft sound, it is called PIANO, (pronounced *peano*) and is marked *p*.

§ **171**. FORTE A sound produced by a strong or full exertion of the organs, is a loud sound; it is called FORTE, and is marked *f*.

§ **172**. *Mezzo*, *Piano* and *Forte*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ **173**. Applications of the three principal Dynamic degrees to the scale.

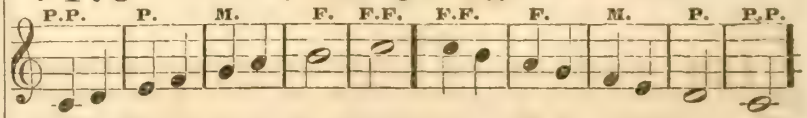
EXAMPLE.



§ **174**. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo*) and is marked *pp*.

§ **175**. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *ff*.

§ **176**. The five Dynamic degrees, applied to the scale:



See further exercises, &c. in "Manual."

CHAPTER XIX

DYNAMIC TONES.

§ **177**. ORGAN TONE. A tone which is commenced, continued and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ **178**. CRESCENDO. A tone commencing soft and increasing to loud, is called a CRESCENDO TONE; and is marked *cres.* or <.

§ **179**. DIMINUENDO. A tone commencing loud and gradually diminishing to soft, is called a DIMINUENDO TONE; and is marked *dim.* or >.

§ **180**. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked <>.

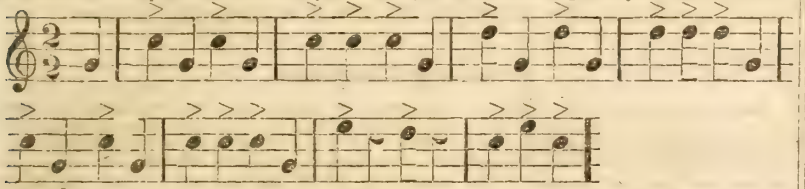
§ **181**. Crescendo, Diminuendo and Swell, are not only applied to individual tones, but also to passages in music

Sing the scale in Crescendo, Diminuendo and Swelling tones.

§ **182**. PRESSURE TONE. If a single short sound is sung with a very sudden, forcible *crescendo* or *swell*, there arises the PRESSURE TONE. Marked < or ◇. It is often applied to syncopated passages.

§ **183**. EXPLOSIVE TONE. A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an EXPLOSIVE TONE. It is marked >, or *fz*. (forzando,) or *sf*. (sforzando.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practise of this tone is calculated to give great power and strength to the voice.

§ **184**. EXPRESSION. The proper application of Dynamics to music, constitutes essentially that which is usually called EXPRESSION. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen and improve the voice.

See 'Manual,' for more particular instructions.

CHAPTER XX.

EXPRESSION OF WORDS, IN CONNEXION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ **185**. Besides the dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause and Emphasis.

§ **186**. VOWEL SOUNDS. The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body.

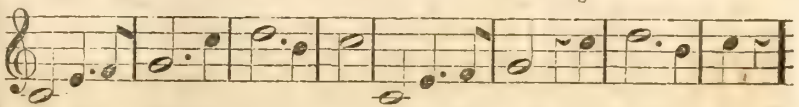
It is a very common fault for singers to change the vowel sounds, and dwell not on the *radical* or principal sound, but on the *vanish* or closing sound: thus *a* becomes *e; o, oo;* &c. In the word "great" for example, instead of dwelling steadily upon the vowel sound *a*, the singer changes it to *e*, and that which should be grea - - - - - t, becomes grea - - e - - - - - t so also in the syllable applied to *Two*—let it be Ra - - - e and not Ra - e - - - -

§ **187**. CONSONANTS. Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing.

§ **188**. ACCENT. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ **189**. PAUSE. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, viz:

Written. To be sung.



Joy to the world—the Lord is come ! Joy to the world—the Lord is come !

§ **190**. EMPHASIS. Emphatic words should be given with a greater or less degree of the explosive tone (*sf.*), without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.

§ **191**. OPENING OF THE MOUTH. The mouth should in general be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ **192**. TAKING BREATH. (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practise of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ **193**. QUALITY OF TONE. The most essential qualities of a good tone are *purity*, *fulness*, *firmness* and *certainty*.

(1) A tone is PURE, or clear, when no extraneous sound mixes with it; IMPURE, when something like a hissing, screaming, or huskiness is heard. mpurity is usually produced by an improper position of the mouth.

(2) A tone is FULL, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is FAINT when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is FIRM and CERTAIN, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence the following are faults, viz:

(1) Striking below the proper sound and sliding up to it, as from *Five* to *Eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

§ **194**. TO CORRECT FAULTS. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

§ **195**. In all vocal perfor attend to the shirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which is energetic, which has some soul, some meaning, and which is appropriate to the circumstances and to the ocasion. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live, and breathe, and move so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.

CONCLUDING REMARKS.

MODE OF INSTRUCTION. It is not considered necessary that the foregoing instructions should be committed to memory and recited by the pupils; they are rather intended as a means of fixing the method of proceeding fully in the mind of the teacher; or as a text for him, the subjects of which, are to be brought before the school in familiar lectures, and stated, explained, and illustrated according to his discretion. Should any teacher, however, prefer the other method, (that of committing to memory) he can easily point out to the pupils those sections which he wishes them to commit, distinguishing them from those which are more particularly intended as mere directions to the teacher, and which will readily be perceived.

BLACK BOARD. The teacher will need a Black Board, with two staffs drawn across it. A convenient size is found to be, say about six feet long and two and a half feet wide. The lines of the staff to be painted white, and about an inch apart. The board should be placed back of the teacher, and in such a position as that when the pupils face him they will have a full view of it. With common chalk (prepared or refined is better) he should write the examples, rhythmical, melodic, and dynamic by way of illustration and for practise. He should always go on the principle of teaching one thing at a time, and not proceed until each lesson is understood. A small light rod or stick, two or three feet long, will be found convenient for pointing to the board, and for beating time.

SINGING BY ROTE. In the first commencement of a school it is very desirable to introduce immediately, singing by rote. Its advantages are,

1st. It affords variety and gratifies the pupils

2d. It has a tendency to improve both the ear and the voice

3d. It gives the teacher an opportunity to correct numerous faults, as it respects the delivery of the voice, quality of tone, and style and manner of performance.

Singing by rote may profitably occupy, perhaps, at different intervals, a quarter of the time devoted to the first six, or perhaps twelve, lessons; after which, the pupils will have made so much progress as to be able to sing from a knowledge of the elementary principles of music; when they have once arrived at this point, singing by rote and by words should be given up entirely, and singing from a knowledge of elementary principles, in the use of the syllables of solmization, should be substituted for it.

FINALLY. It must not be supposed that vocal music can be taught in a few lessons, or in a short time. It is at least as difficult to acquire a practical knowledge of singing, as it is to acquire a practical knowledge of Latin or Greek, or any modern language, and indeed much more so; for, while one depends almost exclusively on intellectual application and exertion, the other depends essentially on the cultivation of taste, and of those faculties which can only be gradually improved by an industrious, pa perseveringing course of pr

THE

BOSTON ACADEMY'S

COLLECTION OF CHURCH MUSIC.

OLD HUNDRED. L. M.

Martin Luther.

TENOR

ALTO.

Be thou, O God! ex - alted high; And as thy glory fills the sky; So let it be on earth displayed, Till thou art here as there obeyed.

TREBLE

BASE

6 6 7 6— 87

DANVERS. L. M.

1. Awake, my tongue, thy tribute bring To him who gave thee power to sing; Raise him, who is all praise above, The source of wis - dom and of love.

3. Through each bright world above, behold Ten thousand thousand charms unfold: Earth, air, and mighty seas combine, To speak his wis - dom all divine.

WATSON. L. M.

2d ending.

3. Blest are the meek, who stand afar From rage and passion, noise and war; God will secure their happy state, And plead their cause against the great.

7. Blest are the men of peaceful life, Who quench the coals of growing strife; They shall be called the heirs of bliss, The sons of God, the God of peace

IPSWICH. L. M. [Chant.]

1. Zion, awake! thy strength renew, Put on thy robes of beauteous hue; Church of our God, arise and shine, Bright with the beams of truth divine!

2. Soon shall thy radiance stream a - far, Wide as the heathen nations are. Gentiles and kings thy light shall view: All shall admire and love thee too.

COSTELLOW. L. M.

Costellow.

2. While God invites, how blest the day! How sweet the gospel's charming sound! Come, sinners, haste, oh, haste away, While yet a pardoning God is found.

SEDGWICK. L. M.

H. G. Nageli.

2d ending.

1. Be thou, O God! ex - alted high; And as thy glory fills the sky, So let it be on earth displayed, Till thou art here, as there, obeyed.

3. Thy praises, Lord, I will resound To all the listening nations round: Thy mercy highest heaven transcends, Thy truth beyond the clouds extends.

SAUGUS. L. M.

Subject from Costellow.

1. How blest the sacred tie, that binds In sweet communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one!

2. To each, the soul of each how dear! What tender love! what ho - ly fear! How does the generous flame within Refine from earth, and cleanse from sin!

5. Nor shall the glowing flame expire, When dimly burns frail nature's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.

1. E - ternal God, ce - les-tial King, ex - alt - ed be thy glo - rious name; Let hosts in heaven thy praises sing, And saints on earth thy love proclaim,

2. My heart is fixed on thee, my God, I rest my hope on thee a - lone; I'll spread thy sa - cred truth abroad, To all mankind thy love make known

2d. ending.

And saints on earth thy love pro-claim.

Lentando.

To all man - kind thy love make known.

Lentando.

Unison.

3
Awake my tongue—awake my lyre,
With morning's earliest dawn arise;
To songs of joy my soul inspire,
And swell your music to the skies.

4
With those, who in thy grace abound,
To thee I'll raise my thankful voice;
While every land—the earth around,
Shall hear—and in thy name rejoice.

5
Eternal God, celestial King,
Exalted be thy glorious name;
Let hosts in heaven thy praises sing,
And saints on earth thy love proclaim.

Church Psalmody, Ps. 57. 4th Pt.

ATLANTIC. L. M

George Oates.

1. Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh, what tongue can speak his fame! What mor - tal verse can reach the theme!

2. Enthroned a - mid the radiant spheres, He glory like a garment wears; To form a robe of light divine, Ten thousand suns around him shine.

3. In all our Maker's grand designs, Omnipotence, with wisdom, shines, His works, through all this wondrous frame, Declare the glo - ry of his name.

MARION. L. M.

L. Mason.

1. ! ! Arise! arise! with joy survey The glo - ry of the latter day: Al - ready is the dawn be - gun Which marks at hand a rising sun—Which marks at hand a rising sun!

5. *f* Auspicious dawn! thy rising ray With joy we view, and hail the day: Great Sun of Righteousness! arise, And fill the world with glad surprise, And fill the world with glad surprise.

Unison. *Unison*

PARK STREET L. M.

Venua.

1. ! ! Wake, O my soul, and hail the morn, For unto us a Saviour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

2. p Hark! what sweet music, what a song, <Sounds from the bright celestial throng! p Sweet song, whose melting sounds impart mf Joy to each raptured, listening heart, Joy to each, &c.

3. Come, join the angels in the sky, Glory to God, who reigns on high; p Let peace and love on earth abound, f While time revolves and years roll round, While time revolves and years roll round.

SAMARIA. L. M.

1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.

2. No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groan shall mingle with the songs, Which warble from immortal tongues.

STERLING. L. M. [Chant.]

O come, loud anthems let us sing, Loud thanks to our al - mighty King! For we our voices high should raise, When our salvations rock we praise.

SLADE. L. M.

L. Mason.

1. *mp* Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night.

2. Sweet is the day of sacred rest, No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound.

WHITELAND. L. M.

From a German Melody.

Alto. *Tenor.*

2d Treble. *Alto.*

Great God, to thee my evening song, With humble grat - i - tude I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise.

NOTTAWAY. L. M.

2d ending.

1. Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mercy ages past have known, And ages long to come shall own, And ages long to come shall own.

2. He feeds and clothes us all the way; He guides our footsteps lest we stray; He guards us with a powerful hand, And brings us to the heavenly land, And brings us to the heavenly land

3. Oh let the saints with joy record The truth and goodness of the Lord! How great his works! how kind his ways. Let every tongue pronounce his praise, Let every tongue pronounce &c.

ELLENTHORPE. L. M.

Linley.

1. Say, how may earth and heaven unite? Say, how shall men with angels join? What link harmonious may be found, Natures discordant to combine?

2. Loud let the pealing or - gan swell! Breathe forth your soul in raptures high! Angels with men in music join; Music's the language of the sky.

PUTNAM. L. M.

1. In - dulgent Lord, thy goodness reigns Through all the wide ce - lestial plains; And thence its streams redundant flow, To cheer th'abodes of men below.

3. Oh! give to every human heart To taste and feel how good thou art! With grateful love and holy fear, To know how blest thy children are.

STONEFIELD. L. M.

Stanley.

2d ending.

1. O all ye people, shout and sing Hosannas to your heavenly King; Where er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his everlasting throne, He reigns almighty and alone; Yet we, on earth, with angels share His kind regard, his tender care.

3. Rejoice ye servants of the Lord, Spread wide Jehovah's name abroad; Oh praise our God, his power a - dore, From age to age from, shore to shore.

BREWER. L. M.

1. With all my powers of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

4. I'll sing thy truth and mercy, Lord; I'll sing the wonders of thy word; Not all the works and names below, So much thy power and glory show.

Unison.

TRURO. L. M.

Dr Burney.

1. Now to the Lord a noble song! Awake, my soul, awake, my tongue; Hosanna to th'eternal name, And all his boundless love proclaim.

3. Grace! 'tis a sweet, a charming theme, My thoughts rejoice at Jesus' name! Ye angels, dwell upon the sound; Ye heavens, reflect it to the ground.

Unison.

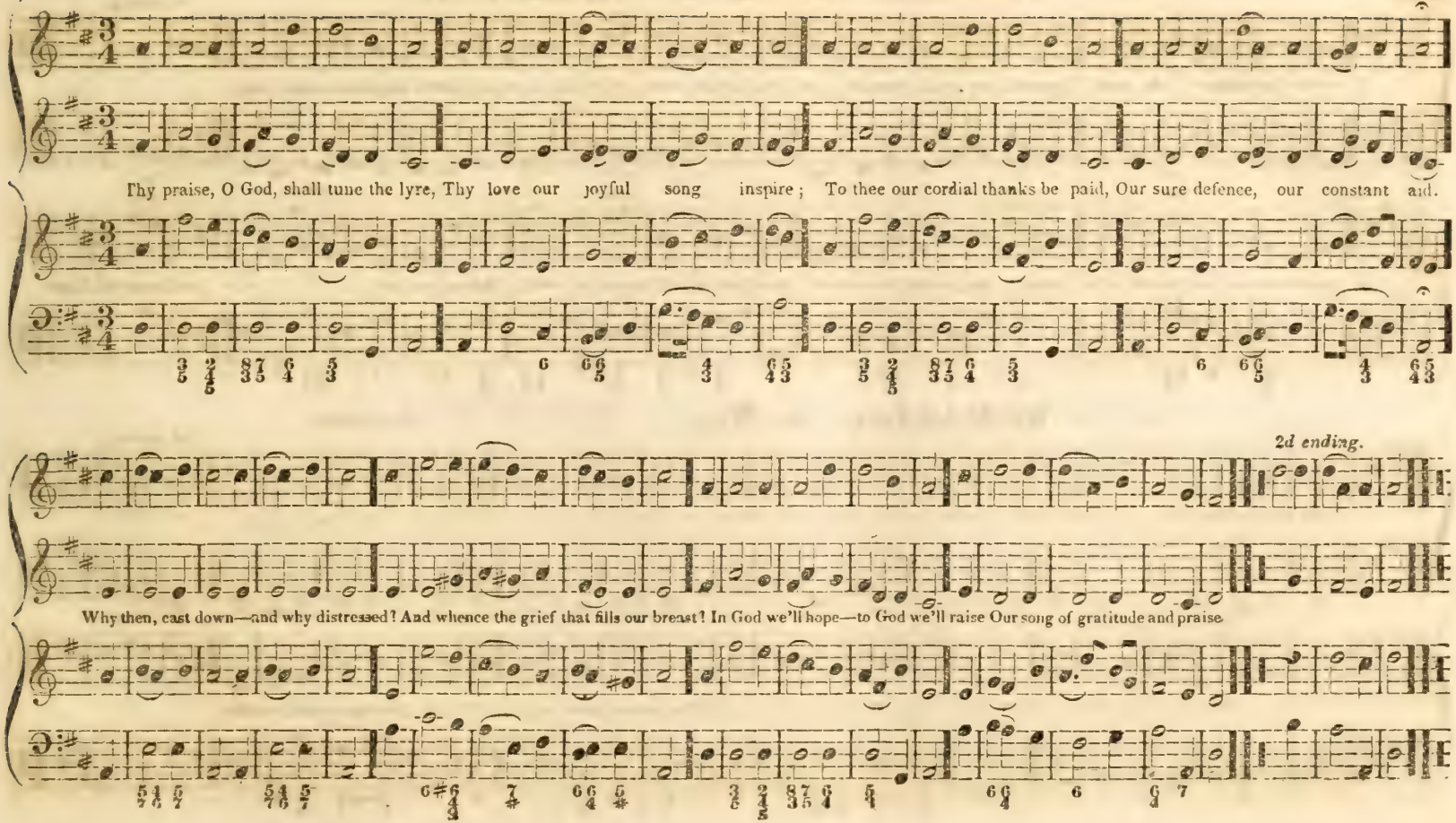
TRENTON. L. .M.

W. Shield.

2d ending.

1. Ye nations round the earth, rejoice Before the Lord, your sovereign King; Serve him with cheerful heart and voice, With all your tongues his glory sing.

3. Enter his gates with songs of joy, With praises to his courts repair; And make it your divine employ, To pay your thanks and honors there.


Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire; To thee our cordial thanks be paid, Our sure defence, our constant aid.
2d ending.
Why then, cast down—and why distressed? And whence the grief that fills our breast? In God we'll hope—to God we'll raise Our song of gratitude and praise.

LOWELL. L. M.

2d ending.

8. Awake the trumpet's lofty sound, To spread your sacred pleasures round; Awake each voice—and strike each string, And to the solemn organ sing.

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, - - - - - - - and praise the Lord!

St. PAUL's. L. M.

Dr. Green.

2d ending.

2. The Lord is God—'tis he alone Doth life, and breath and being give: We are his work, and not our own, The sheep that on his pastures live.

4. The Lord is good—the Lord is kind; Great is his grace, his mercy sure; And all the race of man shall find His truth from age to age endure.

BLENDON. L. M.

1. Great is the Lord: what tongue can frame An honor equal to his name? How awful are his glorious ways! The Lord is dreadful in his praise!

3. Vast are thy works, almigh - ty Lord! And nature rests upon thy word; And clouds, and storms, and fire obey Thy wise and all - controlling sway

4. Thy glory, fearless of decline, Thy glory, Lord, shall ev - er shine; Thy praise shall still our breath employ, Till we shall rise to endless joy.

ARNHEIM. L. M.

Altered from S. Holyoke.

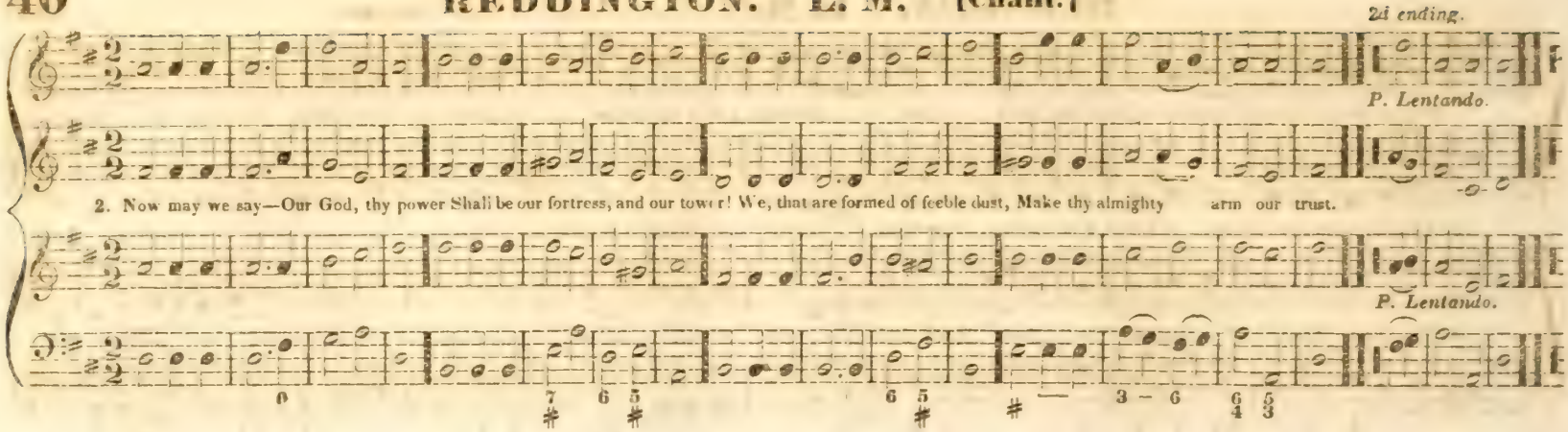
2d ending.

1 1 The Lord is come—the heavens proclaim His birth—the nations learn his name: An unknown star directs the road Of eastern sages to their God.

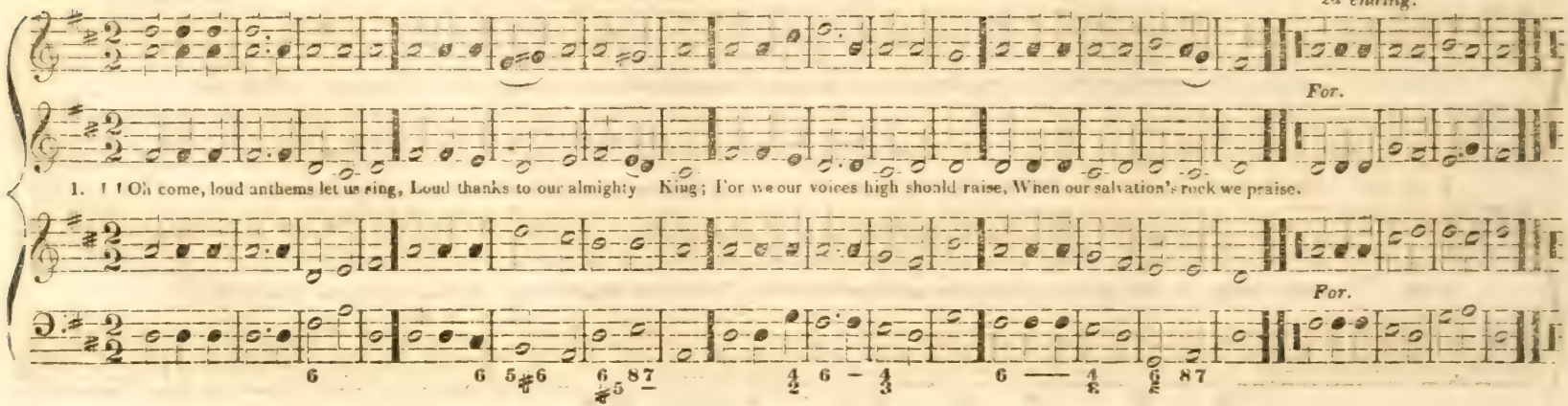
2. All ye bright armies of the skies, Go, worship where the Saviour lies: Angels and kings before him bow, Those gods on high, and gods below.

3. Let i - dols totter to the ground, And their own worshippers confound, Zion shall still his glories sing, And earth confess her sovereign king.

REDDINGTON. L. M. [Chant.]



APPLETON. L. M. [Chant.]



1. The spacious firmament on high, With all the blue ethereal sky, And spangled heavens, a shining frame, Their great Origi - nal proclaim.

2. *p*Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly, to the listening earth, Repeats the story of her birth;

5. *p*What! though in solemn silence all Move round this dark terrestrial ball, What! though no real voice, or sound Amid their radiant orbs be found,

2d ending.

2. Th'unwearied sun, from day to day, Does his Creator's power display, And publishes, to every land, The work of an al - mighty hand.

4. —While all the stars that round her burn, And all the planets, in their turn, *mf* Confirm the tidings, as they roll, *f* And spread the truth from pole to pole.

6. —In reason's ear they all rejoice, —And utter forth a glorious voice; *f* For ever singing as they shine, "The hand that made us is Divine."

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

WAYNE. L. M.

O all ye people, clap your hands, And with triumphant voices sing; No force the mighty power withstands, Of God the u - niversal King—Of God the u - niversal King.

Unison.

CLYDE. L. M. [Chant.]

2d ending.

1. Give to our God immortal praise; Mercy and truth are all his ways; Wonders of Grace to God belong, Repeat his mercies in your song.

2. He built the earth—he spread the sky, He fixed the starry lights on high: His mercies ever shall endure, When suns and moons shall shine no more

MEDEBA.* L. M.

Arranged from Romberg.

Moderato.

1. Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To show thy love by morning light, And talk of all thy truth at night, And talk of all thy truth at night.

2. Sweet is the day of sa - cred rest, No mor - tal care shall seize my breast; O may my heart in tune be found, Like Da - vid's harp of sol - emn sound, Like David's harp - - of sol - emn sound.

And talk of all - - - thy truth at night.

3
My heart shall triumph in my Lord,
And bless his works—and bless his word:
Thy works of grace—how bright they shine!
How deep thy counsels—how divine!

4
Sure I shall share a glorious part,
When grace hath well refined my heart,
And fresh supplies of joy are shed,
Like holy oil, to cheer my head.

5
Then shall I see—and hear—and know
All I desired, or wished below,
And every power find sweet employ,
In that eternal world of joy.

Church Psalmody, Ps. 92.

* From this place to the end of the tune, the Treble and Alto may change parts, the Alto singing the Treble an 8v lower than it is written. Such transpositions, when they can be made without violating the rules of counterpoint, may be often rendered effective, and they afford a pleasing variety in singing several stanzas.

This tune is taken from "Occasional Psalm and Hymn Tunes" by permission of the proprietor of that wor

St. PETER's. L. M.

Harwood.

1. To God the great, the ever blest, Let songs of hon - or be addressed; His mercy firm forever stands; Give him the thanks his love demands.

2.—Who knows the wonders of thy ways? Who shall fulfil thy boundless praise? Blest are the souls that fear thee still, And pay their du - ty to thy will.

CARMEL. L. M.

L. Mason.

2d ending.

1. My God, my king, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise the song.

3. Thy works with boundless glory shine, And speak thy majesty divine; *f* Let every realm with joy proclaim The sound and honor of thy name.

CRANSTON. L. M.

H. G. Nageli.

3.—From morning dawn to evening close, On thee, O Lord, our hopes repose: To thy great name, with joy, we'll raise Triumphant songs of greatful praise, Triumphant songs, &c.

*End here—or repeat the last line.

LUZ. L. M. [Chant.]

2d ending.

1. My spirit looks to God alone; My rock and refuge is his throne: In all my fears—in all my straits, My soul for his salvation waits.

2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail—and foes invade, God is our all-sufficient aid.

EFFINGHAM. L. M.

2d ending.

2. The Lord proclaims his power aloud Through every ocean, every land ; His voice divides the watery cloud, And lightenings blaze at his command.

3. The Lord sits sovereign on the flood, O'er earth he reigns forever king ; But makes his church his blest abode, Where we his awful glo - ries sing.

DUNSTAN. L. M.

Madan.

1. Jesus shall reign where'er the sun Doth his successive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

2. For him shall endless prayer be made, And praises throng to crown his head ;—His name like sweet perfume, shall rise With every morning sacrifice.

BOWEN. L. M.

Subject from Haydn.

1. Up to the fields where angels lie, And living waters gently roll, Fain would my thoughts ascend on high, But sin hangs heavy on my soul

3.—Great All in All! e - ter - nal King! Let me but view thy lovely face, And all my powers shall bow and sing Thine endless grandeur and thy grace.

SEASONS. L. M.

Subject from Pleyel.

1. The flowery spring, at God's command, Perfumes the air, and paints the land: The summer rays with vig - or shine, To raise the corn, and cheer the vine.

3. The changing seasons. months, and days Demand successive songs of praise; And be the cheerful hom - age paid, With morning light, and evening shade

HINGHAM. L. M.

2. Sweet is the day of sacred rest—No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

3. My heart shall triumph in the Lord, And bless his works—and bless his word: Thy works of grace—how bright they shine! How deep thy counsels—how divine! How deep thy, &c

POMFRET. L. M.

Altered from Cecil.

1. Happy the church, thou sacred place, The seat of thy creator's grace; Thine holy courts are his abode, Thou earthly palace of our God, Thou earthly palace of our God.

2. Thy walls are strength—and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundation move, Fixed on his counsels and his love, Fixed on his counsels and his Love

WINDHAM. L. M.

Read.

Broad is the road that leads to death. And thousands walk together there; But wisdom shows a narrow path, With here and there a traveller.

MEDWAY. L. M.

Arranged from a 'Stabat Mater.'

1. My soul, inspired with sacred love, God's holy name for - ever bless; Of all his favors mindful prove, And still thy grateful thanks express.

3. As far as 'tis from east to west, So far has he our sins removed,—Who, with a father's tender breast,—Has such as fear him always loved.

PILESGROVE. L. M.

N. Mitchell.

1. Oh render thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm, through ages past, Has stood, and shall for - ever last.

2. Who can his mighty deeds express, Not on - ly vast but numberless? What mor - tal eloquence can raise His tribute of immortal praise.

ROCKINGHAM. L. M.

3. Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire; To thee our cordial thanks be paid, Our sure defence—our constant aid.

4. Why, then, cast down—and why distressed? And whence the grief, that fills our breast? In God we'll hope, to God we'll raise Our songs of gratitude and praise.

ADMAH. L. M.

1. Bless, O my soul, the living God, Call home thy thoughts that rove a - broad; Let all the powers within me join,

4. Let every land his power con - fess, Let all the earth a - dore his grace: My heart and tongue with rapture join.

In work and worship so divine, Let all the powers with - in me join, In work and wor - ship so divine.

In work and worship so divine, My heart and tongue with rap - ture join, In work and wor - ship so divine.

CHAPEL STREET. L. M.

Wm. Mather.

1. ! ! Salvation is forever nigh The souls who fear and trust the Lord; And grace, de - scending from on high, Fresh hopes of glory shall afford.

3. His righteousness is gone before, To give us free access to God; Our wandering feet shall stray no more, But mark his steps, and keep the road.

SEMLEY. L. M.

F. Bartholemon.

1. With one consent, let all the earth, To God their cheerful voices raise; Glad homage pay, with awful mirth, And sing before him songs of praise.

For he's the Lord—supremely good, His mercy is for - ever sure; His truth, which always firmly stood, To endless a - ges shall endure.

*The duet passage (3d line) may be sung by Tenor and Base

CYPRUS.* L. M. [Chant.]

1. Ye Christian heralds, go, proclaim Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there, And plant the rose of Sharon there

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire; > Bid raging winds their fury cease, *p* And calm the savage breast to peace, And calm the savage, &c

3. *m* And when our labors all are o'er, Then shall we meet to part no more; < Meet—with the blood-bought throng to fall, *f* And crown our Jesus—Lord of all, And crown our, &c.

TALLIS' EVENING HYMN.

Tallis.

1. Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, oh keep me, King of kings, Beneath thine own almighty wings.

2. Forgive me, Lord, for thy dear Son, The ill that I this day have done; That with the world, myself, and thee, I, ere I sleep, at peace may be.

3. Teach me to live, that I may dread The grave as little as my bed; Teach me to die, that so I may Rise glorious at the awful day.

* The rhythmical construction of this tune has been altered, from previous editions.

ZERAH. L. M.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest; The Saviour's gracious call o - bey, And cast your gloomy fears away.

3. Here mercy's boundless ocean flows, To cleanse your guilt, and heal your woes; Here's pardon, life, and end - less peace—How rich the gift!– how free the grace.

GOLAN. L. M.

2d ending.

1. O Thou, that hear'st when sinners cry, Though all my crimes before thee lie, Behold them not with angry look, But blot their memory from thy book.

2. Create my nature pure within, And form my soul averse to sin; Let thy good Spirit ne'er de - part, Nor hide thy presence from my heart.

MEROM L. M.

2d ending.

Af Oh turn, great Ruler of the skies, Turn from my sin thy searching eyes, Nor let th' offences of my hand Within thy book recorded stand.

3. Oh let thy Spirit to my heart Once more his quickening aid impart; My mind from every fear release, And soothe my troubled - - - - thoughts to peace.

WINCHESTER. L. M.

Dr. Croft.

2d ending

1. *f* My soul, thy great Creator praise; When clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

2. How strange thy works! how great thy skill, While every land thy riches fill: Thy wisdom round the world we see, This spacious earth is full of thee.

WINCHELSEA. L. M.

Prelleur.

Incumbent on the bending sky, The Lord descended from on high; And bade the darkness of the pole, Beneath his feet tremendous roll.

WARRINGTON. L. M.

1. mp Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

3. mp Blest is the man, whose shoulders take, My yoke, and bear it with delight; My yoke is easy to the neck, My grace shall make the burden light.

ARAH. L. M.

L. Mason.

1. Come blessed Spirit, source of light, Whose power and grace are unconfined, Dispel the gloomy shades of night, - - The thicker darkness of the

The thicker darkness of the mind.

mind, Dispel the gloomy shades of night, The thicker dark - - - - ness of the mind.

The thicker, &c.

2
To mine illumined eyes display
The glorious truth thy words reveal;
Cause me to run the heavenly way,
Make me delight to do thy will.

3
Thine inward teachings make me know,
The mysteries of redeeming love,
The vanity of things below,
And excellence of things above.

4
While through this dubious maze I stray,
Spread, like the sun, thy beams abroad
Oh show the dangers of the way,
And guide my feeble steps to God.

Church Psalmody, Hy. 198

This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work

TATNALL. L. M.

Altered from Oriand.

Let every creature rise and bring Glory and honor to our King: While angels strike their lyres again, Earth shall respond the joyful strain–Earth shall respond the joyful strain.

Unison. 6 6 6 4/3 6/4 #7 6 6 66 6 6/5 43 6 65 6 6/4 7

MENDON. L. M.

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice, Join the full chorus of the sky.

4/2 6 6 4/6 6 45/67 6 4/2 6 56 6/2 7

RAMOTH. L. M. [Chant.]

Close

1 When we, our wearied limbs to rest, Sat down by proud Euphrates' stream, We wept—with doleful thoughts oppressed, And Zion was our our mournful theme.

2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings, neglected hung, On willow trees that with - - - - ered th e.

ASHFIELD. L. M.

2d ending.

Deep in our hearts let us record, The deeper sorrows of our Lord; Behold the rising billows roll, To overwhelm his holy soul.

SUCCOTH. L. M.

2d ending.

1. ! ! Jesus shall reign where'er the sun Does his succes - sive journeys run ; His kingdom stretch from shore to shore, Till moon shall wax and wane no more. *Len. P.*

5. ! ! Let every creature rise and bring Peculiar hon - ors to our King : Angels descend with songs a - gain, And earth re - peat the loud Amen. *Len. P.*

Unison. *Unison.*

MANASSEH. L. M.

2d ending.

1. *Aff* We all, O Lord, have gone astray, And wandered from thy heavenly way : The wilds of sin our feet have trod, Far from the paths of thee our God.

2. Hear us, great Shepherd of thy sheep : Our wanderings heal—our footsteps keep : We seek thy sheltering fold again; Nor shall we seek thee, Lord, in vain.

EUPHRATES. L. M. [Chant.]

1 When we our wearied limbs to rest; Sat down by proud Euphrates' stream, We wept—with doleful thoughts oppressed, And Zion was our mournful theme. *Lentando.*

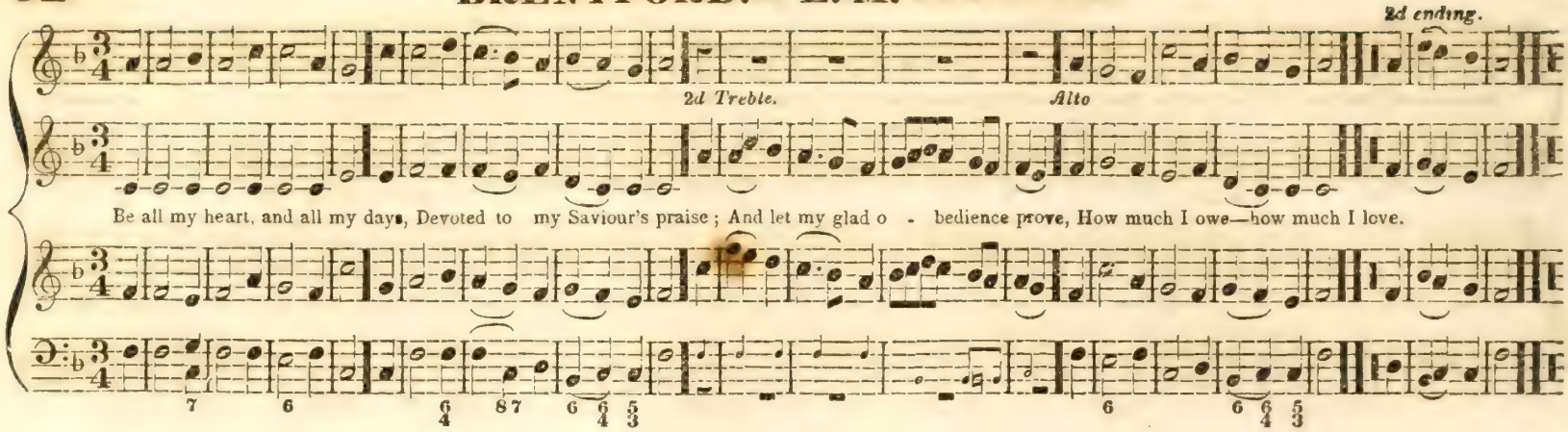
2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings neglected hung, On willow trees that withered there. *Lentando.*

PARAN. L. M

F. Kubler.

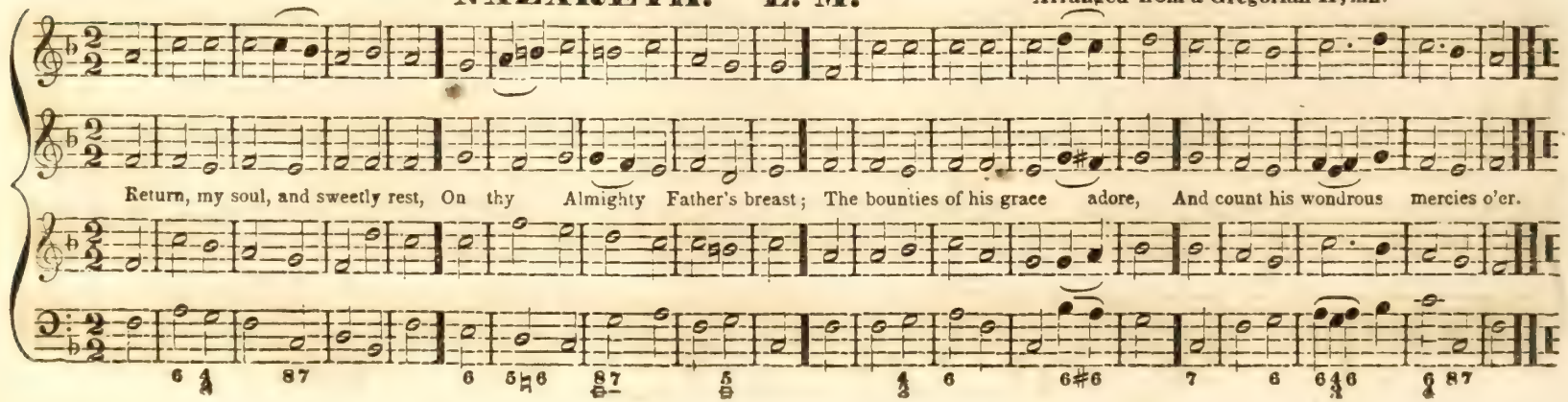
From morning dawn to evening close, On thee, O Lord, our hopes repose: / To thy great name, with joy, we'll raise Triumphant songs of grateful praise.

BRENTFORD. L. M.



NAZARETH. L. M.

Arranged from a Gregorian Hymn.



ROTHWELL. L. M.

3. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice and strike each string, And to the solemn organ sing, And to the solemn organ sing.

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! Adore, and love, and praise the Lord!

DUKE STREET. L. M.

J. Hatton.

1. * Lord, when thou didst ascend on high, Ten thousand angels filled the sky; Those heavenly guards around thee wait, Like chariot's that attend thy state.

* The first four notes of this tune may be sung in unison.

UXBRIDGE. L. M.

L. Mason.

1. The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.

5. —Great Sun of Righteousness a - rise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right.

WELLS.* L. M.

Holdrad.

Slow.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

KORAH.* L. M.

Arranged from Rink.

Andante Moderato.

1 Thine earthly Sabbaths, Lord, we love; But there's a nobler rest a - bove; To that our longing souls aspire, With cheerful hope, and strong desire.

2. No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groans shall mingle with the songs, Which warble from immortal tongues.

3. No rude alarms of ra - ging foes, No cares to break the long re - pose; No midnight shade, no clouded sun, But sacred, high, e - ter - nal noon.

* Let the 1st, 2d, and 3d stanzas be sung by Solo voices, after which, repeat the 1st stanza in Chorus.

HOLLIS. L. M.

Geo. Hews.

Let one loud song of praise arise To God, whose goodness ceaseless flows, Who dwells enthroned above the skies, And life and breath on all bestows.

MAMRE. L. M.*

1. Come hither, all ye weary souls, Ye heavy laden sinners come; I'll give you rest from all your toils, And raise you to my heavenly home.

4. Jesus, we come at thy command; With faith, and hope, and humble zeal, Resign our spirits to thy hand, To mould and guide us at thy will.

DUMAH. L. M. [Chant.]

2d ending.

1. I will extol thee, Lord, on high; At thy command diseases fly, Who, but a God, can speak and save From the dark borders of the grave?

3. His anger but a moment stays; His love is life and length of days; Though grief and tears the night employ, - - - - - - - - - - - - The morning star restores the joy.

Unison. *Unison.*

* This tune may be sung as a duet by two voices, either trebles or tenors; or as a trio by trebles and alto, (alto singing the base 8v higher,) or by trebles and base, or by tenors and bases or it may be sung in full as it is written

ALFRETON. L. M.

W. Beastall.

1. Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the powers within me join, In work and worship so divine.

4. Let every land his power confess, Let all the earth adore his grace: My heart and tongue with rapture join, In work and worship so divine.

WAKEFIELD. L. M.

2d ending.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call obey, And cast your gloomy fears away.

3. Here mercy's boundless ocean flows, To cleanse your guilt—and heal your woes; Here's pardon, life, and endless peace—How rich the gift!—how free the grace!

CLINTON. L. M.

1. Salvation is for - ever nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford

3. His righteousness is gone before, To give us free access to God; Our wandering feet shall stray no more, But mark his steps, and keep the road.

GERMANY. L. M.

Adagio Sostenuto e Piano. Beethoven

Softly the shade of evening falls Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres

HEBRON. L. M.

Thus far the Lord hath led me on, Thus far his power prolongs my days: And every evening shall make known, Some fresh memorial of his grace.

WARD. L. M.

Legato e Piano. *2d ending.*

There is a stream whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.

DALTON. L. M.

H. G. Nagen.

3. *p* There is a stream, whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.

4. —That sacred stream—thine holy word, Supports our faith—our fear controls: *Sweet peace thy promises afford, —And give new strength to fainting souls

HANOVER. L. M.

1. *ff* Show pity, Lord—O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

2. My crimes are great—but can't surpass The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pardoning love be found.

HELAM. L. M.

2. My opening eyes with rapture see The dawn of thy returning day; My thoughts, O God, ascend to thee, While thus my early vows I pay.

3 Oh bid this trifling world retire. And drive each carnal thought away; Nor let me feel one vain desire— One sinful thought—through all the day.

4. Then, to thy courts when I repair, My soul shall rise on joyful wing, The wonders of thy love declare. And join the strains which angels sing.

SUNDERLAND. L. M.

Altered from Babylon.

1. Show pity, Lord—O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

2. My crimes are great—but can't surpass The power and glory of thy grace: Great God, thy nature hath no bound, So let thy pardoning love be found.

SURREY. L. M.

Costellow.

1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope and strong desire.

2d ending.

For.

With cheer - ful hope and strong de - sire.

For.

2

No more fatigue—no more distress,
Nor sin, nor death shall reach the place;
No groans shall mingle with the songs,
Which warble from immortal tongues.

3

No rude alarms of raging foes,
No cares to break the long repose;
No midnight shade—no clouded sun—
But sacred, high, eternal noon.

4

Thine earthly Sabbaths, Lord, we love;
But there's a nobler rest above;
To that our longing souls aspire,
With cheerful hope, and strong desire.

Church Psalmody, Hy. 454

QUITO. L. M.

Who is this stranger in distress, That travels through this wilderness? Oppressed with sorrow and with sin On her beloved Lord she leans—On her beloved Lord she leans.

CABOT. L. M.

2d ending.

Ritard.

Now God invites—how blessed the day! How sweet the Gospel's charming sound! Come, sinner haste—oh, haste away, While yet a pardoning God is found.

Ritard.

FARNSWORTH. L. M.

Oh let thy saints with joy record, The truth and goodness of the Lord; How great his works! how kind his ways! Let every tongue proclaim his praise.

MEDIA.* L. M.

Laur.

Second Treble or Alto.

2d ending

1. How blest the sacred tie, that binds In sweet communion kindred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one!

5. Nor shall the glowing flame expire, When dimly burns frail nature's fire: Then shall they meet in realms above—A heaven of joy—a heaven of love.

Tenor and Base.

* See note to Maure, page 66.

HAMBURG. L. M.

Arranged from a Gregorian Chant.

2d ending.

1. King doms and thrones to God belong; Crown him, ye nations, in your song. His wondrous name and power rehearse, His honors shall enrich your verse. *Slow & Soft.*

3. God is our shield—our joy—our rest; God is our King—proclaim him blest: When terrors rise—when nation's faint, He is the strength of every saint. *Slow & soft.*

MIDDLETON. L. M.

J. A. Keller.

1. Come, O my soul in sacred lays Attempt thy great Creator's praise: But, oh, what tongue can speak his fame! What mortal verse can reach the theme!

4. Raised on devotion's lofty wing, Do thou, my soul, his glories sing, And let his praise employ thy tongue, Till listening worlds shall join the song.

CHADWICK. C. M.

H. K. Oliver.

2d ending.

1. p Sweet is the memory of thy grace, My God, my heavenly King; <Let age to age thy righteousness f In sounds of glory sing.

p How kind are thy compassions, Lord! How slow thine anger moves!—<But soon he sends his pardoning word, f To cheer the soul he loves.

RYE. C. M.

2d ending.

1. f To God, our strength, your voice, aloud, In strains of glory raise; The great Jehovah—Jacob's God, Ex - alt in notes of praise—Exalt in notes of praise.

4. f With psalms of honor, and of joy, Let all his temples ring; Your various instruments employ, And songs of triumph sing—And songs of triumph sing.

CANTON. C. M.

2d ending.

Behold thy waiting servant, Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

LIVERPOOL. C. M.

Dr. Wainwright.

2d Treble

Oh could I find, from day to day, A nearness to my God! Then should my hours glide sweet away, While leaning on his word.

BRATTLE STREET. C. M. [Double.]

Pleyel.

1. While thee I seek, protecting Power! Be my vain wishes stilled; And may this conse - crated hour With better hopes be filled.

3. In each e - vent of life, how clear Thy ruling hand I see! Each blessing to my soul most dear, Because conferred by thee.

5. When gladness wings my favored hour, Thy love my thoughts shall fill; Resigned when storms of sorrow lower, My soul shall meet thy will.

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flowed; That mercy I a - dore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek relief in prayer.

6. My lifted eye, without a tear, The gathering storm shall see, My steadfast heart shall know no fear; That heart will rest on thee.

WARWICK. C. M.

Stanley. *2d ending.*

1. Lord, in the morning thou shalt hear, My voice as - cending high; To thee will I direct my prayer, To thee lift up mine eye

3. *p* Thou art a God, before whose sight The wicked shall not stand; Sinners shall ne'er be thy delight, ... Nor dwell at thy right hand.

4. *mf* But to thy house will I resort, To taste thy mercies there; I will frequent thine holy court, ... > And worship in thy fear.

WESTFORD. C. M.

L. Mason.

Come let us join our cheerful songs, With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one, But all their joys are one

Voice or Organ.

HAVANNA. C. M.

Dr. Harrington

2d ending.

1. O all ye nations, praise the Lord. His glorious acts proclaim; The fullness of his grace record, And mag - ni - fy his name.

2. His love is great—his mercy sure—And faithful is his word; His truth for - ev - er shall endure; For - ever praise the Lord!

MANCHESTER. C. M.

2d ending.

Lord, when my raptured thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bids my soul adore.

CHRISTMAS. C. M.

Handel.

1. ! ! Awake, my soul—stretch every nerve, And press with vigor on: A heavenly race demands thy zeal, A bright immortal crown, A bright immortal crown.

2. 'Tis God's all an - i - mating voice That calls thee from on high; 'Tis his own hand presents the prize To thine aspiring eye, To thine aspiring eye

KENDALL. C. M.

Clark.

2d ending.

Tempests arise when God appoints, And mighty oceans roar; He bids the wind and waves be still, And straight the storm is o'er.

JUBAL. C. M.

1 Come, ye that fear and know the Lord, And lift your souls a - bove; Let every heart and voice accord, To sing, that God is love, To sing that God is love.

5.—Oh may we all, while here below, This best of blessings prove; Till warmer hearts in brighter worlds, Shall shout, that God is love, Shall shout that God is love.

STOW. C. M.

Geo. Jas. Webb.

1. Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye;—

5. Oh may thy spir - it guide my feet In ways of righteousness, Make every path of duty straight, And plain before my face.

TOLLAND. C. M.

Reginald Spofforth

I sing the mighty power of God, That made the mountains rise, That spread the flowing seas abroad, And built the lofty skies.

I sing the wisdom that ordained The sun to rule the day, The moon shines full at his command, And all the stars obey.

CLIFFORD. C. M.

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheerful nations

3. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -

join— Let all the cheer - ful na - tions join To spread his glory round— To spread his glo - ry round.

- - cord— And all, combined, with one ac - cord, Je - hovah's glories raise— Je - ho - vah's glo - ries raise

BALLERMA. C. M.

Oh happy is the man who hears, Instruction's warning voice; And who celestial wisdom makes, His ear - ly, on - ly choice.

NOTTINGHAM. C. M.

2d ending.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise, Forever spread thy fame abroad, And daily sing thy praise.

2. My soul shall glory in the Lord, His wondrous acts proclaim, Oh let us now his love record, And magnify his name.

CLARENDON. C. M.

Isaac Tucker

What shall I render to my God, For all his kindness shown? My feet shall vis - it thine a - bode, My songs ad - dress thy throne.

CAMBRIDGE. C. M.

Dr. Randall.

1. Sing to the Lord a new-made song, Who wondrous things has done; With his right hand, and holy arm, The conquest he has won, The conquest he has won.

4. Let all the people of the earth Their cheerful voices rais , Let all, with uni - versal joy, Resound their Maker's praise, Resound their Maker's praise.

SWANWICK. C. M.

Lucas.

1 *f* A - rise, ye peo-ple, and a - dore, Ex - ult - ing strike the chord; Let all the earth—from shore to shore, Con - fess th'almighty Lord—Con - fess th'almighty Lord.

2. Glad shouts—aloud—wide echoing round, Th'ascending God proclaim; Th'angelic, choir respond the sound, And shake cre - ation's frame—And shake cre - a-tion's frame.

NEWTON. C. M.

T. Jackson.

1. I'll bless the Lord from day to day; How good are all his ways! Ye hum-ble souls that used to pray, Come help my lips to praise.

5. O love the Lord, ye saints of his; His eye regards the just: How great ly blest their portion is, Who make the Lord their trust.

BROOMSGROVE. C. M.

1. Oh render thanks, and bless the Lord, Invoke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim, His match-less deeds pro-claim

2. Sing to his praise in lof - ty hymns, His wondrous works rehearse; Make them the theme of your discourse. The sub - ject of your verse, The sub - ject of your verse

PATMOS. C. M.

Arranged from a Gregorian Chant.

Sing to the Lord, ye dis-tant lands, Sing loud with sol - emn voice; Let every tongue ex - alt his praise, Let every heart re - joice.

CLAVEL. C. M.

2d ending.

1. *Af* Oh that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!

6. Make me to walk in thy commands, *mf* 'Tis a delightful road; Nor let my head, nor heart, nor hands Offend against my God.

EASTPORT. C. M. [Chant.]

How long wilt thou forget me, Lord? Must I for - ever mourn? How long wilt thou withdraw from me, Oh! never to return, Oh! never to return.

LITCHFIELD. C. M.

L. Mason.

Ye hearts with youthful vigor warm, In smiling crowds draw near; And turn from every mortal charm, A Saviour's voice to hear.

BLACKBURN. C. M.

2d ending.

Behold thy waiting servant, Lord, De - voted to thy fear: Remember and confirm thy word, For all my hopes are there.

ARCHDALE. C. M.

Andrew Law

When God revealed his gracious name, And changed my mournful state, My rapture seemed a pleasing dream, The grace appeared so great.

The world beheld the glorious change, And did thy hand confess; My tongue broke out in unknown strains, And sung surprising grace.

1st time. 2d time.

WINTER. C. M.

Read.

Oh! that the Lord would guide my ways, To keep his statutes still; Oh! that my God would grant me grace, To know and do his will.

GREENFIELD. C. M.

Michael Haydn.*

Begin, my soul, the lofty strain, In solemn accent sing A sacred hymn of grateful praise; To heaven's Almighty King.

* Brother of the celebrated Joseph Haydn.

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord His worthy praise proclaim—

Instrument. *Voice.*

CHORUS. *2d ending.*

Let all the servants of the Lord His wor - thy praise proclaim.

6 4 6 6 7

DUNDEE.* C. M.

La creating.

Let not despair nor fell revenge, Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

* "Perhaps *Dundee's* wild warbling measures rise."—Burns.

LONDON. C. M.

Dr. Croft.

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord His worthy praise proclaim.

WHITBY. C. M.

2d ending. *Coda for the last stanza*

1. Hark! from the tombs a doleful sound; My ears, attend the cry—" Ye living men, come view the ground Where you must shortly lie.

3. Great God! is this our certain doom? And are we still secure? Still walking downwards to the tomb, And yet prepare no more!

4. Grant us the power of quickening grace, To fit our souls to fly; Then, when we drop this dying flesh, - - - - - - - - We'll rise above the sky—We'll rise above the sky.

Unison.

LABNA. C. M.

1. To God address the joyful psalm, Who wondrous things hath done; Whose own right hand, and holy arm, The vic - tory have won.

3. The promised Saviour meekly came, And man's full ran - som paid; Again he comes, his own to claim, In awful pomp arrayed.

St. JOHN's. C. M.

1. Now shall my solemn vows be paid To that al - mighty power, Who heard the long request I made In my distress - ful hour.

2. My lips and cheerful heart prepare To make his mercies known; Come, ye who fear my God, and hear The wonders he has done.

IRISH. C. M.

1. O all ye lands, rejoice in God, Sing praises to his name; Let all the earth, with one accord, His wondrous acts proclaim.

2. And let his faithful servants tell How, by redeeming love, Their souls are saved from death and hell, To share the joys above;—

HEATH. C. M.

1. dol. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all supplied.

2. In ten - der grass he makes me feed, And gent - ly there repose;—Then leads me to cool shades, and where Refreshing wa - ter flows

BOLTON. C. M.

1. Ye humble souls, approach your God With songs of sacred praise; For he is good—supremely good, And kind are all his ways, And kind are all his ways.

2. All nature own his guardian care; In him we live and move! But nobler bene - fits declare The wonders of his love, The wonders of his love.

EUSTIS. C. M.

Mornington

Adagio Sostenuto.

1. As pants the hart for cooling streams, When heated in the chase, So longs my soul, O God for thee. And thy refreshing grace.

2. — For thee, my God—the living God, My thirsty soul doth pine, Oh, when shall I behold thy face, Thou Ma - jes - ty di - vine!

PRINCETON. C. M.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired—With greatful ardor fired!

2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment, as it flies, With benefits unsought— With benefits unsought!

1. *dol* Thou lovely source of true delight, Whom I un - seen a - dore; Unveil thy beauties to my sight, That I may love thee more.

3. — 'Tis here, whene'er my comforts droop, *p* And sins and sor - rows rise, *f* Thy love, with cheering beams of hope, My fainting heart supplies.

5. ! ! *m* Jesus, my Lord, my life, my light, <Oh! come with bliss - ful ray; *f* Break through the gloomy shades of night, And chase my fears a - way.

Unison.

2. *f* Thy glory o'er cre - a - tion shines; But in thy sacred word I read in fair - er, brighter lines. *p*>My bleeding, dy - ing Lord.

4. *p* But ah! too soon the pleasing scene Is clouded o'er with pain; My gloomy fears rise dark between, *Len* And I a - gain complain.

6. Then shall my soul with rapture trace The wonders of thy love: Then shall I see thy glorious face In endless joy a - bove.

This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

TREMONT. C. M.

G. J. Webb.

1. Return, O wanderer— now return! And seek thy father's face! Those new desires, which in thee burn, Were kindled by his grace.

2. Return, O wanderer—now return! And wipe the falling tear: Thy Father calls—no longer mourn! 'Tis love invites thee near.

Unison.

BLAKELY. C. M.

J. H. Angier

1. Come, humble souls—ye mourners, come, And wipe away your tears: Adieu to all your sad complaints, Your sorrows and your fears.

2. Come, shout aloud the Father's grace, And sing the Saviour's love: Soon shall you join the glo - - rious theme In loftier strains above.

BANGOR. C. M.

Ravenscroft.

Hark! from the tombs a doleful sound; My ears attend the cry— "Ye living men, come view the ground Where you must shortly lie.

HAZOR. C. M.

3. O God of mercy, hear my call, My load of guilt remove; Break down the sepa - rating wall, That bars me from thy love.

4. Give me the presence of thy grace; Then my rejoicing tongue Shall speak aloud thy righteousness, And make thy praise my song—And make thy praise my song.

* End here, or repeat the last line

MERIDEN. C. M.

Th. Clark.

1. O all ye lands, rejoice in God, Sing praises to his name; Let all the earth with one accord, His wondrous acts proclaim—His wondrous acts proclaim.

2. And let his faithful servants tell How, by redeeming love, Their souls are saved from death and hell, To share the joys above—To share the joys above;—

SAVOY. C. M. [Chant.]

1. With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word

6. Justice and judgment are thy throne, Yet wondrous is thy grace; While truth and mercy, joined in one, Invite us near thy face

JAHAZ.* C. M. [Double.]

1. Again the Lord of life and light Awakes the kindling ray; Dispels the darkness of the night. *f* And pours in - creasing day.

3. — This day be grateful homage paid, *f* And loud ho - sannas sung; Let gladness dwell in eve - ry heart, And praise on eve - ry tongue.

2. *p* Oh! what a night was that, which wrapt A sinful world in gloom! *f* Oh! what a Sun, which broke, this day, Triumphant from the tomb.

4. Ten thousand thousand lips shall join To hail this wel - come morn, Which scatters blessings from its wing To nations yet unborn.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

HABOR. C. M.

2d ending. 3d ending.

1. Return, O God of love, return; Earth is a tiresome place: How long shall we, thy children, mourn Our absence - - - - from thy face?

Slow and soft. Loud.

3. —Thy wonders to thy servants shown, Make thine own work complete; *f* Then shall our souls thy glory know, And own thy - - - - - - - - - - - - love was great.

MEDFORD. C. M.

2d ending.

1. *f* Gird on thy sword, victorious Prince, Ride with majestic sway; *p* Thy terror shall strike through thy foes, < And make the world obey.

2. *f* Thy throne, O God, for - ever stands, Thy word of grace shall prove *p* A peaceful sceptre in thy hands, > To rule thy saints by love.

GRAFTON. C. M.

1. How oft, alas! this wretched heart, Has wandered from the Lord! How oft my roving thoughts depart, Forgetful of his word.

2. Yet sovereign mercy calls—'Return,' Dear Lord, and may I come? My vile in - grat - i - tude I mourn: Oh, take the wanderer home.

LEBANON. C. M.

Billings.

1. Lord, what is man—poor feeble man, Born of the earth at first? His life a shadow—light and vain, Still hastening to the dust.

2. Oh! what is feeble dy - ing man, Or all his sinful race, That God should make it his concern To vis - it him with grace!—

BERWICK. C. M.

2d ending.

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, thy works, Thy wondrous works declare.

DORCHESTER. C. M.

1. Father of mercies, in thy word What endless glo - ry shines! For - ev - er be thy name a - dored For these ce - les - tial lines!

2. Here springs of conso - lation rise To cheer the fainting mind; And thirsty souls receive supplies, And sweet re - freshment find.

LANESBORO'. C. M.

2d end'g.

1. Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirs - ty spirit faints a - way, Without thy cheering grace.

P. Slow.

2. So pilgrims on the scorching sand, Beneath a burning sky, Long for a cooling stream at hand—Long for a cooling stream at hand, And they must drink— or die.

P. Slow.

BURFORD. C. M.

Purcell.

2. mp Lord, thou hast scourged our guilty land; Be - hold thy people mourn; Shall vengeance ever guide thy hand, And mercy ne'er re - turn?

2. Our Zi - on trembles at thy stroke, And dreads thy lifted hand; Al Oh heal the people thou hast broke, And spare our guilty land.

WINNISIMET. C. M. [Chant.]

1. Give thanks to God, the sovereign Lord, His mercies still endure: And be the King of Kings adored, His truth is ever sure— His truth is ever sure.

2. What wonders hath his wisdom done! How mighty is his hand! Heaven, earth, and sea he framed alone; How wide is his command—How wide is his command!

Unison. *Unison.*

* Close here, or repeat the last line.

COVENTRY C M

2d ending.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades; To those bright worlds beyond the sky, Which sorrow ne'er invades!

4. Oh then, on faith's sub - lim - est wing—Our ardent souls shall rise, To those bright scenes, where pleasures spring, Immortal in the skies.

MARTYRS.* C. M.

1. Thee we adore, E - ter - nal name; And humbly own to thee, How feeble is our mor - tal frame, What dying worms are we!

2. The year rolls round, and steals away The breath that first it gave; Whate'er we do—where'er we be, We're travelling to the grave.

FERRY. C. M.

1. Oh that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!

2. Oh send thy Spirit down, to write Thy law upon my heart; Nor let my tongue indulge deceit, Nor act the li - ar's part.

* "Or plaintive *Martyrs*, worthy of the name."—Burns.

LUTZEN. C. M.

M. Luther

1. To our almighty Maker God, New hon - ors be addressed; His great salvation shine abroad, And makes the nations blest.

3. Let all the earth his love proclaim, With all his different tongues, And spread the honor of his name, In mel - o - dy and songs.

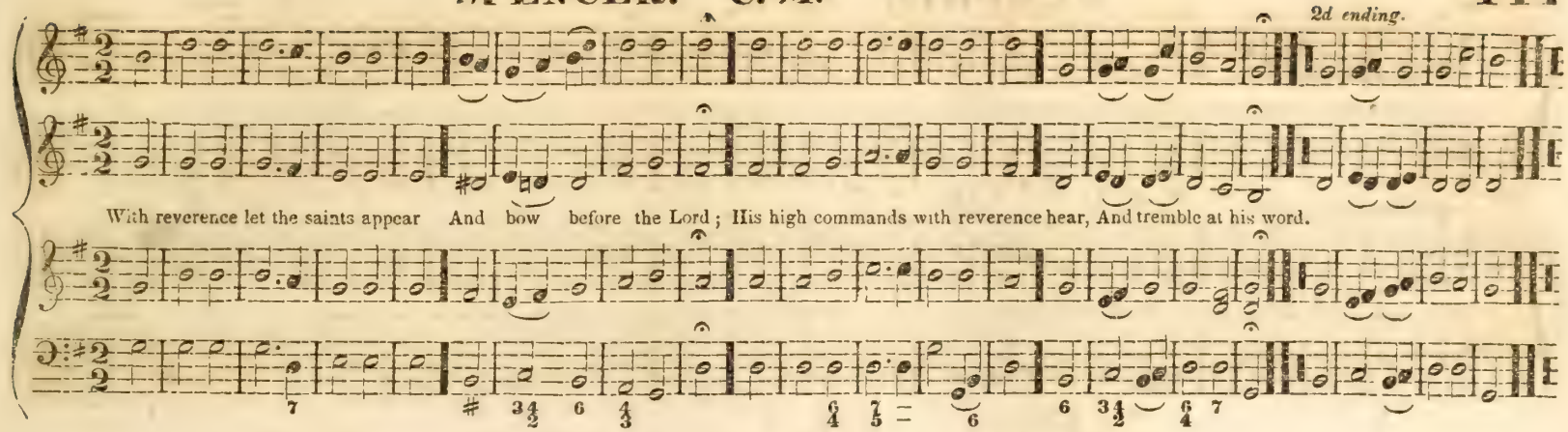
AUSTIN. C. M.

Wm. Horsley.
2d ending.

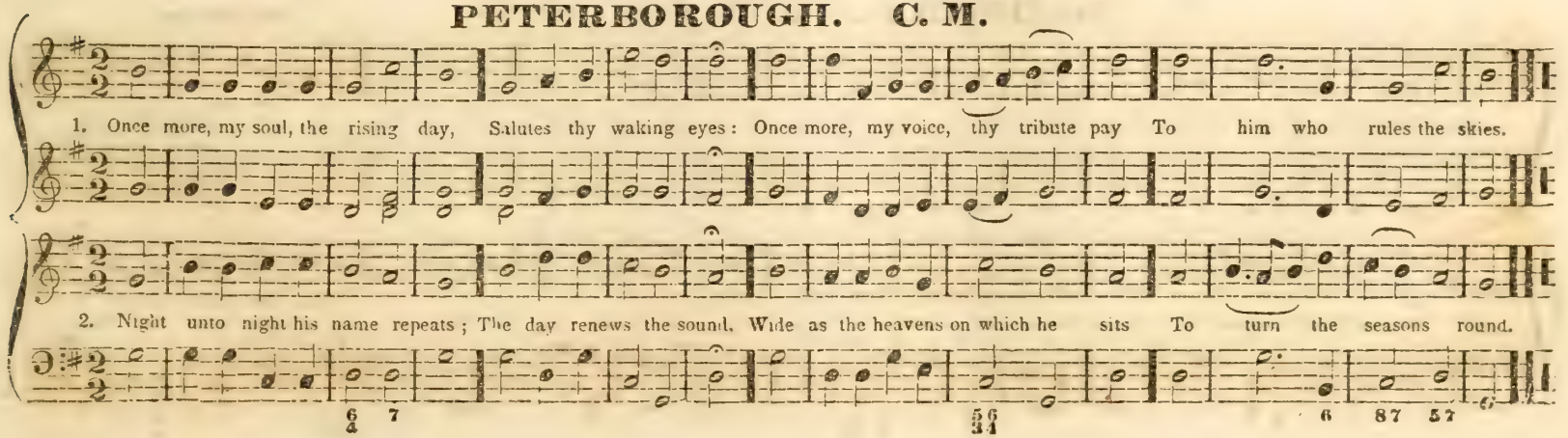
1. Behold thy waiting servant Lord, Devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: Saints shall rejoice in my reward, - - - - - - - - - And trust as well as fear

SPENCER. C. M.



PETERBOROUGH. C. M.



MEMPHIS. C. M.

G. F. Kubler

1 Thee will I bless, O Lord my God, To thee my voice I'll raise. Forever spread thy fame abroad, And daily sing thy praise— And daily sing thy praise.

2. My soul shall glory in the Lord, His wondrous acts proclaim; Oh let us now his love record, And magnify his name, And magni - fy his name.

MEDFIELD. C. M.

Wm. Mather.

1. To heaven I lift my waiting eyes, There all my hopes are laid; The Lord who built the earth and skies, Is my perpetual aid.

2. Their steadfast feet shall never fall, Whom he designs to keep; His ear attends their humble call, His eyes can never sleep

MARLOW. C. M. [Major.]

2d ending.

1. Let all the land with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise.

MARLOW. C. M. [Minor.]

2d ending.

2. And let them say—How dreadful Lord, In all thy works art thou! To thy great power thy stubborn foes Shall all be forced to bow.

ARLINGTON. C. M.

Dr. Arne.

2d ending.

This is the day the Lord hath made, He calls the hours his own; Let heaven rejoice—let earth be glad, And praise surround his throne.

RIDLEY. C. M.

2. Can aught beneath a power divine The stubborn will subdue? 'Tis thine, e - ternal Spirit, thine, To form the heart anew.

5. *Af* Oh! change these wretched hearts of ours, And give them life divine; Then shall our passions and our powers, Almighty Lord be thine.

WOODSTOCK. C. M.

J. Dutton. Jr.

Slow

1. I love to steal a while away, From every cumbering care, And spend the hours of setting day, In humble grateful prayer.

2. I love to think on mercies past, And future good im - plore: And all my cares and sorrows cast, On him whom I adore.

CHESTERFIELD. C. M.

1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sorrow ne'er invades!

2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ev - er - blooming prospect rise, Exposed to no decay.

NICHOLS. C. M.

1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joyful in your King— Be joyful in your king.

2. His hand di - vine shall lead you on, Through all the blissful road; Till to the sacred mount you rise, And see your gracious God— And see your gracious God.

3. Bright garlands of immor - tal joy Shall bloom on every head; While sorrow, sighing, and distress,—Like shadows, all are fled— Like shadows, all are fled.

4. March on, in your Redeemer's strength, Pursue his footsteps still; With joyful hope still fix your eye On Zion's heavenly hill— On Zion's heavenly hill.

Tasto.

HENRY. C. M.

S. P. Pond.

'Tis by thy strength the mountains stand, God of e - ter - nal Power; The sea grows calm at thy command, And tem - pests cease to roar.

St. MARTIN's. C. M.

Tansur.

O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou, How glorious is thy name!

MEAR. C. M.

Oh 'twas a joyful sound to hear Our tribes devoutly say, 'Up, Israel, to the temple haste, And keep your festal day!'

STEPHENS. C. M.

Jones.

1. To our al - migh - ty Maker, God, New honors be addressed; His great salvation shines a - broad, And makes the nations blest.

3. Let all the earth his love proclaim, With all her dif - ferent tongues, And spread the honor of his name, In mel - o - dy and songs.

ELGIN.* C. M.

1. That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test

4. Oh! tell me that my worthless name Is graven on thy hands; Show me some promise in thy book, Where my sal - vation stands.

* "Or noble *Elgin* beats the heav'nward flame,
The sweetest far of *Scotia's* holy lays."—Burns

FIELD. C. M.

Hiller.

Slow

1. *f* To God, our strength, your voice, aloud, In strains of glo - ry raise; The great Je - hovah—Jacob's God, Exalt in notes of praise—Exalt in notes of praise.

Len.

2. Now let the gospel trumpet blow, On each ap - pointed feast, And teach his waiting church to know The Sabbath's sacred rest—>The Sabbath's sacred rest.

Len.

Unison.

YORK. C. M.

John Milton, father of the Poet.

1. Blest is the man who shuns the place, Where sinners love to meet; Who fears to tread their wicked ways, And hates the scoffer's seat:—

2. But in the statutes of the Lord Has placed his chief delight; By day he reads or hears the word, And meditates by night.

SALEM. C. M.

4. The various months thy goodness crowns; How bounteous are thy ways! The bleating flocks spread o'er the downs,

And shepherds shout thy praise, And shepherds shout thy praise.

And shepherds shout thy praise—And shepherds shout thy praise.

1
The Lord is good, the heavenly king
He makes the earth his care;
Visits the pastures every spring,
And bids the grass appear.

2
The times and seasons—days and hours,
Heaven, earth, and air are thine;
When clouds distil in fruitful showers,
The author is divine.

3
The softened ridges of the field
Permit the corn to spring;
The valleys rich provision yield,
And all the laborers sing.

Church Psalmody, Ps 65th, 4th Pt.

CONWAY. C. M.

Come, let us lift our joyful eyes Up to the courts above, And smile to see our Father there—And smile to see our Father there, Upon a throne of love.

WESTMORELAND. C. M. [Double.]

Moravian Tune.

I'm not ashamed to own my Lord, Or to de - fend his cause,

Maintain the honor of his word, The glory of his cross. Jesus, my God! I know his name, His name is all my trust; Nor

will he put my soul to shame, Nor let my hope be lost

D. C. :S:

JUDAH. C. M.

Spirited.

1. Joy to the world—the Lord is come!—Let earth receive her king; Let every heart prepare him room, And heaven and nature sing, And heaven and nature sing

And heaven - - - - - - - - and nature sing,
Re - - - peat - - - - - - - - - the sounding joy.

2. Joy to the world—the Saviour reigns, Let men their songs employ; While fields and floods—rocks, hills and plains Repeat the sounding joy—Repeat the sounding joy.

Unison. *Unison.*

HOWARD. C. M.

1. Lord, hear the voice of my complaint; Accept my secret prayer; To thee alone, my King, my God, Will I for help repair.

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de - voutly I'll look up, To thee devout - ly pray.

SINAI. C. M.

L. Mason.

Not to the terrors of the Lord, The tempest, fire and smoke—The tempest, fire and smoke; Not to the thunder of that word, That God on Sinai spoke—That God on Sinai spoke.

Unison. *Unison.*

TALLIS. C. M. [Chant.]

Tallis.

1. *f* O all ye na - tions, praise the Lord, Each with a different tongue; In every language learn his word, And let his name be sung.

2. *p* His mercy reigns through every land—*f* Proclaim his grace abroad: For - ev - er firm his truth shall stand—*f* Praise ye the faithful God.

St. ANN's. C. M.

Dr. Croft.

Now let Je - ho - vah be adored, On whom our hopes depend; For who except the mighty Lord, His people can de - fend?

COLCHESTER. C. M.

Williams.

1. Oh 'twas a joy - ful sound to hear Our tribes devoutly say, 'Up, Is - rael to the temple haste, And keep your fes - tal day!'

2. At Salem's courts we must appear, With our assembled powers, In strong and beautious order ranged, Like her u - nit - ed towers.

ALBANY. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades prevailed, His love was all my song.

6 6 6 6 6 7 6 6 7 7

ARMENIA. C. M.

G. J. Webb.

2d ending.

1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grateful ardor fired.

2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads every moment as it flies, With ben - e - fits unsought

Unison. 6 6 7 7 9 8 7 6 7 6 6 5 *Unison.* 7
4 5 7 6 5 4 5 4 4 3

ARUNDEL. C. M.

O all ye lands, rejoice in God. Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.

PORTER. C. M.

Altered from Stanley.

Come, sound aloud Je - hovah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice— Exalted be our voice

EDINBURG. C. M.

J. Jolly.

1. Oh praise the Lord—for he is good, In him we rest obtain; His mercy has through ages stood, And ev - er shall remain.

2. Let all the people of the Lord His praises spread around; Let them his grace and love record, Who have sal - vation found.

BANCROFT. C. M.

1. I waited meekly for the Lord, He bowed to hear my cry; He saw me resting on his word, And brought salvation nigh.

3. I'll spread his works of grace abroad, The saints with joy shall hear, And sinners learn to make my God Their only hope and fear.

CORONATION.* C. M.

O. Holden.

1. All hail the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem, And crown him Lord of all—Bring forth the royal diadem, And crown him Lord of all.

5. Let every kindred—every tribe, On this terrestrial ball, To him all majesty ascribe, And crown him Lord of all—To him all majesty ascribe, And crown him Lord of all.

Tasto.

* This tune was a great favorite with the late Dr. Dwight. It was often sung by the College Choir, while he "catching as it were the inspiration of the heavenly world would join them, and lead them" with the most ardent devotion.—Incidents in the life of President Dwight, p. 26.

STAMFORD. C. M.

1. To our almighty Maker, God, New honors be addressed; His great salvation shines abroad, And makes the nations blest.

3. Let all the earth his love proclaim, With all her different tongues, And spread the honor of his name, In mel - o - dy and songs.

DEDHAM. C. M.

1. Sweet was the time, when first I felt The Saviour's pardoning blood, Applied to cleanse my soul from guilt, And bring me home to God.

2. Soon as the morn the light revealed, His praises tuned my tongue; And when the evening shades pre - vailed, His love was all my song

DEVIZES. C. M.

Tucker.

Come let us join our cheerful songs, With angels round the throne; Ten thousand, thousand are their tongues, But all their joys are one—But all their joys are one.

3. Jesus is worthy to receive Honor and power di - vine; And blessings, more than we can give, Be, Lord, forev - er thine— Be, Lord, forev - er thine.

JORDAN. C. M. [Double.]

Billings.

1. There is a land of pure delight, Where saints immor - tal reign; E - ter - nal day ex - cludes the night, And pleasures banish pain

3. *Sweet fields, beyond the swelling flood, Stand dressed in living green: So to the Jews fair Canaan stood, While Jordan rolled between.

* This passage may be sung by Trebles, or Tenors, or both in octaves.

HIRAM. C. M.

1. In vain I trace creation o'er, In search of solid rest; The whole creation is too poor, To make me truly blest— To make me truly blest.

2. Let earth and all her charms depart, Unworthy of the mind; In God alone this restless heart Enduring bliss can find— En - during bliss can find.

DOWNS. C. M.

L. Mason.

2d ending.

Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t'obey thy word, And suffers no delay.

HUDDERSFIELD. C. M.

Dr. Madan.

1. Awake, my soul, to sound his praise, Awake, my harp, to sing; Join, all my powers, the song to raise, And morning incense bring, And morning incense bring.

2. Among the people of his care, And through the nations round, Glad songs of praise will I prepare, And there his name resound, And there his name resound.

LINSTEAD. S. M.

2d ending.

1. Mine eyes and my desire Are ev - er to the Lord; I love to plead his promised grace, And rest upon his word.

3. When shall the sovereign grace Of my forgiving God Restore me from those dangerous ways, My wandering feet have trod?

PADDINGTON. S. M.

2d ending.

1. *f* Sing praises to our God, And bless his sacred name: His great salvation, all abroad, From day to day proclaim.

2. Midst heathen nations place The glories of his throne; And let the wonders of his grace Through all the earth be known.

SOUTHFIELD. S. M.

2d ending.

1. *f* Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace—and sure thy word; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

MORNINGTON. S. M.

Mornington.

2d ending

1. If I Hear thy word with love, And I would fain obey; Lord, send thy Spirit from above To guide me lest I stray.

2. Oh! who can ever find The error of his ways? Yet, with a bold presumptuous mind, I would not dare transgress.

NEBO. S. M.

1. "See what a living stone The builders did refuse;— Yet God hath built his church thereon, In spite of envious Jews.

4. "This is the glorious day That our Redeemer made:— Let us rejoice—and sing—and pray—Let all the church be glad.

Unison.

LATHROP. S. M.

Arranged from a Gregorian Chant.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

2. His bounty will provide, His saints secure - ly dwell; That hand which bears cre - a - tion up, Shall guard his children well.

3. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find

4. His goodness stands approved, Unchanged from day to day; I'll drop my burden at his feet, And bear a song a - way.

COLFORD. S. M.

H. G. Nägeli.

1. *dol.* The Lord my shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want beside?

2. He leads me to the place, Where heavenly pasture grows; *f* Where living waters gently pass, And full sal - vation flows.

PENTONVILLE. S. M.

Linley.

2d ending

1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine;—

2. *f* That so thy wondrous way May through the world be known; While distant lands their homage pay, And thy salvation own.

THATCHER. S. M.

Handel.

1. *mf* To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

4. *mf* His mercy, and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

ASBURY. S. M.

1. *dol.* The Lord my shepherd is; I shall be well sup - plied; Since he is mine, and I am his, What can I want beside? What can I want be - side?

2. He leads me to the place, Where heavenly pasture grows; Where living waters gently pass, And full salvation flows, And full salva - tion flows.

HAVERHILL. S. M.

1. How gentle God's commands! How kind his precepts are! Come, cast your burdens on the Lord, And trust his constant care.

4. —His goodness stands approved, Unchanged from day to day; *mf.* I'll drop my burden at his feet, And bear a song away.

St. THOMAS'. S. M.

A. Williams.

1. My soul, repeat his praise, Whose mer - cies are so great; Whose anger is so slow to rise, So ready to abate.

3. *f* High as the heavens are raised A - bove the ground we tread, So far the riches of his grace Our highest thoughts exceed.

OLMUTZ. S. M.

Arranged from a Gregorian Chant.

2d ending.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise of love divine, Bid every string awake.

CLAPTON. S. M. [Chant.]

Jones.

2d ending.

1. Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

2. Far be thine honor spread, And long thy praise endure; Till morning light and evening shade Shall be exchanged no more.

Tasto. 3/8 3 6 4/3 6 65 *Tasto.* 6 56 6/4 57

CALMAR. S. M.

Arranged from a Gregorian Chant.

2d ending.

1. Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

6 6 6/4 87 6 6 #6/3 87

DIMON.* S. M.

Largo

1. Ye trembling captives hear! The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds, No music more can

2. 'Tis not the trump of war, Nor Sinai's aw - ful roar; Salvation's news it spreads afar, And vengeance is no more, Sal - vation's news it

2d ending.

charm the ear, Or heal your heart-felt wounds, (*or*) heart - - - - - - felt wounds.

(*or*) heart - - - - - - felt wounds.

spreads afar, And vengeance is no more. (*or*) heart - felt wounds. - -

3

Forgiveness, love, and peace,
Glad heaven aloud proclaims;
And earth the Jubilee's release,
With eager rapture, claims,

4

Far, far to distant lands
The saving news shall spread;
And Jesus all his willing bands,
In glorious triumph lead.

Church Psalmody, Hy. 239.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work

SHEBA. S. M.

1. Great is the Lord, our God, And let his praise be great ; He makes the churches his abode, His most delightful seat— His most delight - ful seat.

2. In Zion God is known, A refuge in distress ; *f* How bright has his salvation shone ! - - - - - - How fair his heavenly grace !

Unison. *Unison.*

WESTMINSTER. S. M. [Chant.]

Dr. Boyce,
2d ending.

1. Great is the Lord, our God, And let his praise be great He makes the churches his abode, His most delight - ful seat.

PELHAM. S. M. [Double.]

Giardini.

Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God who rules the skies.

His mercy and his love Are boundless as his name; And all e-ternity shall prove His truth remains the same—His truth remains the same.

Unison.

* In these two lines the Treble and Tenor may sing interchangeably

SHAWMUT. S. M. [Chant.]

2d ending.

1. *f.* Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace—and sure thy word, Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

SHIRLAND. S. M.

Stanley.

2d ending.

1. Behold the morning sun Begins his glorious way; His beams through all the nations run, And life and light convey.

2. But where the gospel comes, It spreads divin - er light, It calls dead sinners from their tombs, And gives the blind their sight.

ELTON. S. M.

Slow.

Oh! for the death of those Who slumber in the Lord! Oh! be like theirs my last repose, Like theirs my last reward.

CEDRON. S. M.

2d ending.

Have mercy, Lord, on me, As thou wert ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

ABAN. S. M.

From 'Spiritual Songs.'

2d ending.

1. My soul, be on thy guard, Ten thousand foes arise; The hosts of sin are pressing hard To draw thee from the skies.

2. Oh watch, and fight, and pray; The battle ne'er give o'er; Re - new it boldly every day, And help divine implore.

3. Ne'er think the victory won, Nor lay thine armor down: Thy arduous work will not be done Till thou obtain thy crown.

4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee at thy parting breath, Up to his blest abode.

AYLESBURY. S. M.

Dr. Green.

1. From lowest depths of wo, To God I send my cry; Lord, hear my suppli - cating voice, And graciously reply!

2. Shouldst thou severely judge, Who can the trial bear? Forgive, O Lord, lest we despond, And quite renounce thy fear.

LITTLE MARLBOROUGH. S. M.

1. To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

2. Thy mercies and thy love, O Lord, recall to mind; And graciously contin - ue still, As thou wert ev - er, kind.

TROAS. S. M.

1. My son, know thou the Lord, Thy fathers' God obey; Seek his pro - tecting care by night, His guardian hand by day.

3. If thou wilt seek his face, His ear will hear thy cry; Then shalt thou find his mercy sure, His grace for - ev - er nigh.

TEKOAH. S. M.

L. Mason.

2d ending.

1. Exalt the Lord our God, And worship at his feet; His nature is all holiness, And mercy is his seat.

2. When Israel was his church, When Aaron was his priest, When Moses cried —when Samuel prayed— > He gave his people rest.

WELLINGVILLE. S. M.

Dr. Howard.

3. When shall the sovereign grace Of my forgiv - ing God Restore me from those dangerous ways, My wandring feet have trod.

4. *Af.* O keep my soul from death, Nor put my hope to shame, < For I have placed my only trust *f.* In my Redeemer's name.

* This line may be sung as a duet, by Treble and Alto

MOORFIELD. S. M.

1. Let every creature join To praise th'eternal God; Ye heavenly host, the song begin, And sound his name abroad—And sound his name abroad.

2. Thou sun, with golden beams, And moon, with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise—Shine to your Maker's praise.

3. He built those worlds above And fixed their wondrous frame: By his command they stand or move, And ever speak his name—And ever speak his name.

Unison.

4. By all his works above, His honors be expressed; But saints, who taste his saving love, Should sing his praises best. —Should sing his praises best.

KADESH. S. M.

2d ending.

1. Behold his wondrous grace! And bless Jehovah's name: Ye servants of the Lord, his praise By day and night proclaim.

3. Ye who his courts attend, There lift your hands on high: And let your songs of praise ascend, In strains of sacred joy.

ASHAN. S. M.

1. Sing to the Lord most high, Let ev - ery land adore; With grateful heart and voice make known His goodness and his power—His goodness and his power.

4. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promises endure— His prom - ises endure.

Unison.

HEZRON. S. M.

L. Mason.

1. *dol.* While my Redeemer's near, My shepherd, and my guide, I bid farewell to ev - ery fear; My wants are all supplied

2. To ever fragrant meads, Where rich a - bundance grows, His gracious hand in - dulgent leads, And guards my sweet repose.

• If the half note here be sung omit the quarters, and vice versa.

ICONIUM. S. M.

2d ending.

1. Ye trembling captives, hear!—The gospel trumpet sounds: No mu - sic more can charm the ear, Or heal your heart-felt wounds, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal - vation's news it spreads a - far, And vengeance is no more, And vengeance is no more.

Unison.

SILVER STREET. S. M.

I. Smith.

2d beginning.

1. *f* Come—sound his praise abroad, And hymns of glory sing: Je - hovah is the sovereign God, The u - ni - ver - sal King.

2. *mp* Come—worship at his throne, Come—bow before the Lord;—We are his work, and not our own; He formed us by his word.

Tasto

BOYLSTON. S. M.

L. Mason.

2d ending.

3. *p* Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in an hour.

4. *mf* But thy compassions Lord, To endless years endure; And children's children ever find Thy words of promise sure.

STONINGTON. S. M.

Church Psalmody, Hy. 298. L. Mason.

1. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar; Salvation's news it spreads afar, And vengeance is no more.

INVERNESS. S. M.

Church Psalmody, Hy. 248. L. Mason

1. Oh! cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home

2. Behold the ark of God! Behold the open door Oh! haste to gain that dear a bode, And rove, my soul, no more.

3. There, safe thou shalt a - bide, There, sweet shall be the rest, And every longing sat - is - fied, With full sal - va - tion blest.

OLNEY. S. M.

Hymn 253. L. Mason.

1. The Spirit in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children—'Come!'

2. Let him that heareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!'

3. Yes, who - so - ev - er will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.

4. Lo! Jesus, who invites, Declares, 'I quickly come:' Lord, even so! we wait thy hour. O blest Redeemer, come!

SUNBURY. S. M. [Chant.]

Morley.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

3. Within thy presence, Lord, For - ev - er I'll a - bide; Thou art the tow'r of my defence, The refuge where I hide.

GOLDEN HILL. S. M.

Western Tune.

Slow

1. *Aff.* To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

4. *mf.* His mercy and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

COMPTON S. M.

E. K. Prouty.

1. The pity of the Lord To those that fear his name, Is such as tender parents feel— He knows our feeble frame.

2. He knows we are but dust, Scattered with every breath; His anger, like a rising wind, Can send us swift to death.

DOVER. S. M.

2d ending.

1. Great is the Lord, our God, And let his praise be great; He makes the churches his abode, His most delight - ful seat.

2. In Zion God is known, A refuge in distress; *f.* How bright has his sal - vation shone! How fair his heavenly grace!

SEIR. S. M.

1. *dol.* The Lord my shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want beside?

2. He leads me to the place, Where heavenly pasture grows; Where living waters gently pass, And full sal - va - tion flows.

Tasto.

GERAR. S. M.

1 *dol.* Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de - signs to serve and please Through all their ac - tions run.

4 Thus on the heavenly hills The saints are blest above; *mf.* Where joy, like morn - ing dew, dis - tills, < And all the air is love.

Unison. *Thirds*

FORBES. S. M.

G. J. Webb.

1. While my Re - deemer's near, My shepherd, and my guide, I bid farewell to every fear; My wants are all supplied.

2. Dear shepherd, if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.

BLADENBURG. S. M.

German Tune.

2d ending.

1. Exalt the Lord our God, And worship at his feet; His nature is all holi - ness, And mercy is his seat.

4. *f* Exalt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jealous for his name.

Not to be used as a final close

BEVERLY. S. M.

2d ending.

1. *f* Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2. *p* His mercy and his love < Are boundless as his name; *f* And all e - ter - ni - ty shall prove His truth remains the same.

BOXFORD. S. M.

2d ending.

1. Is this the kind return? Are these the thanks we owe? Thus to abuse e - ternal love, Whence all our blessings flow!

4. Let past ingrat - i - tude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks arise.

UTICA. S. M.

2d ending.

1. Behold, the lofty sky Declares its maker God; And all the starry works on high Proclaim his power abroad.

2. The darkness and the light Still keep their course the same; While night to day—and day to night, Divinely teach his name.

LISBON. S. M.

Altered from Read.

1. Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes—Welcome to this reviving breast, And these rejoicing eyes.

4. My willing soul would stay In such a frame as this, Till called to rise, and soar away, To everlasting bliss— Till called to rise, and soar away, To everlasting bliss.

FAIRFIELD. S. M.

R. Harrison

1. The Saviour's glorious name Forev - er shall en - dure, Long as the sun, his matchless fame Shall ever stand se - cure

3. O Israel, bless him still, His name to honor raise; Let all the earth his glory fill, Midst songs of grateful praise.

FROOME. S. M.

I. Husband.

1. Oh bless the Lord, my soul! His grace to thee proclaim: And all that is within me join To bless his ho - ly name— To bless his holy name.

2. Oh bless the Lord, my soul; His mercies bear in mind; Forget not all his benefits: The Lord to thee is kind— The Lord to thee is kind.

HUDSON. S. M.

R. Harrison.

2d ending.

1. *f* Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2. *p* His mercy and his love < Are boundless as his name; *f* And all e - terni - ty shall prove His truth remains the same.

WATERTOWN. S. M.

4. "Glory to God on high, And heavenly peace on earth; Good-will to men—to angels joy, At our Redeemer's birth— At our Redeemer's birth!"

SHEFFIELD. S. M.

1. Oh! bless the Lord, my soul, Let all with - in me join, And aid my tongue to bless his name, Whose fa - vors are di - vine.

4.—He crowns thy life with love, When ransomed from the grave; He, who redeemed my soul from hell, Hath sovereign power to save.

DUNBAR. S. M.

Corelli.

2d ending.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. *Af* Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3 Within thy presence, Lord, For - ever I'll abide; *f* Thou art the tower of my defence, ... The refuge where I hide

KAMBIA. S. M.

2d ending.

3. Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, - - - - - - - - - It withers in an hour.

4. But thy compassions, Lord, To endless years endure; And children's children ever find Thy words of promise sure.

WATCHMAN. S. M.

Leach.

3. My soul with patience waits, For thee, the living God; My hopes are on thy promise built, Thy never failing word.

5. Let Israel trust in God, No bounds his mercy knows; The plenteous source and spring from whence E - - ternal succor flows.

BRIGHTON. L. M. 6 lines.

1. Blest who with generous pi - ty glows, Who learns to feel another's woes; Bows to the poor man's wants his ear, And wipes the helpless orphan's tear :—

In every want—in every wo, Himself thy pi - ty, Lord, shall know.

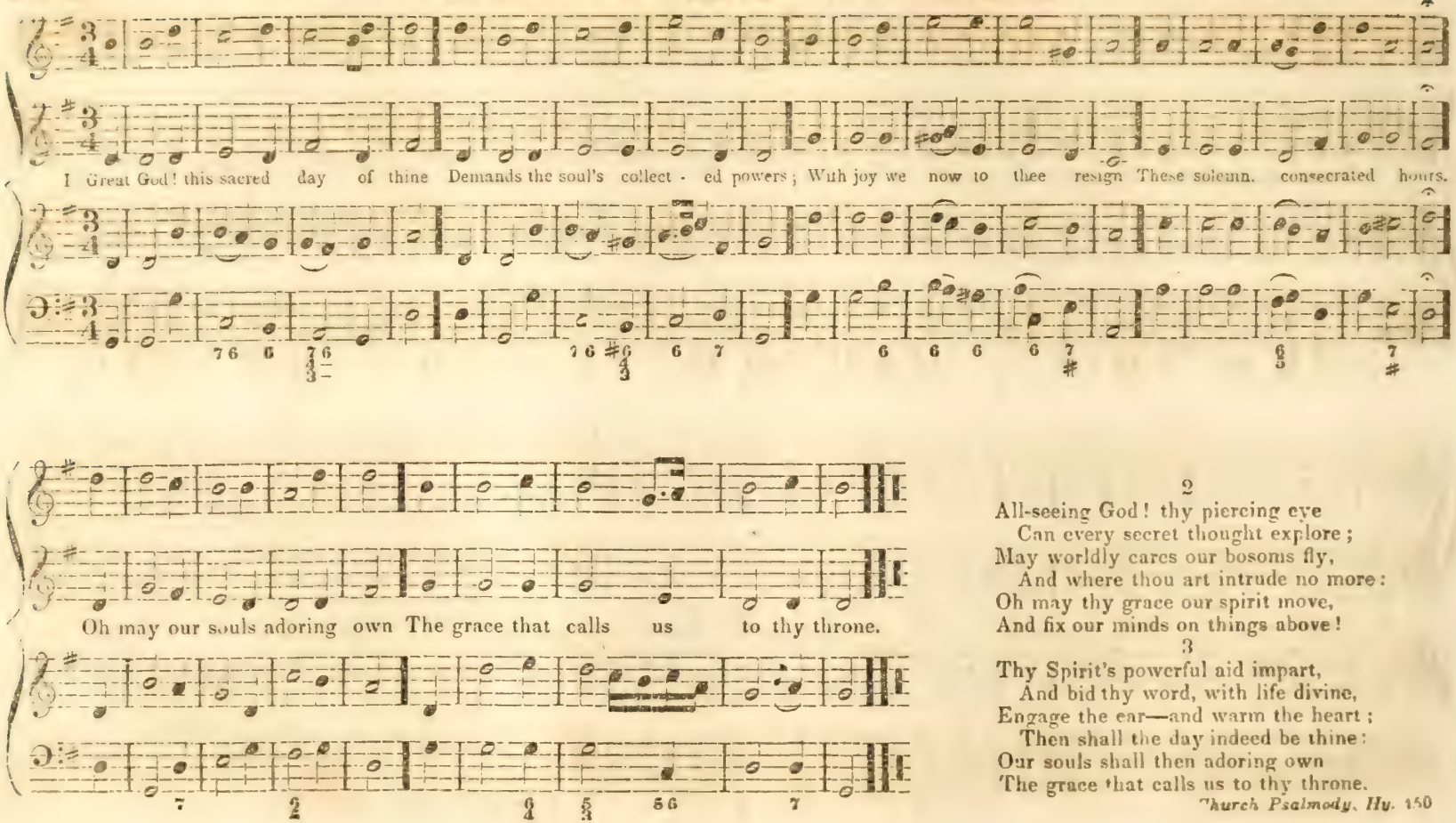
1

Blest who with generous pity glows,
Who learns to feel another's woes,
Bows to the poor man's wants his ear,
And wipes the helpless orphan's tear :—
In every want—in every wo,
Himself thy pity, Lord, shall know.

2

Thy love his life shall guard—thy hand
Give to his lot the chosen land:
Nor leave him, in the dreadful day,
To unrelenting foes a prey.
In sickness thou shalt raise his head.
Len. And make with tenderest care his bed

SALISBURY. L. M. 6 lines. Subject from Haydn.



2

All-seeing God! thy piercing eye
Can every secret thought explore;
May worldly cares our bosoms fly,
And where thou art intrude no more:
Oh may thy grace our spirit move,
And fix our minds on things above!

3

Thy Spirit's powerful aid impart,
And bid thy word, with life divine,
Engage the ear—and warm the heart;
Then shall the day indeed be thine:
Our souls shall then adoring own
The grace that calls us to thy throne.

Church Psalmody, Hy. 150

1. Awake, our souls—away, our fears, Let every trembling thought begone: Awake, and run the heavenly race, And put a cheerful courage on—

2. True, 'tis a straight and thorny road, And mortal spirits tire and faint; But they forget the mighty God, Who feeds the strength of every saint,

Sing the small notes to the 2d stanza.

Awake, and run the heavenly race, And put a cheerful courage on.

But they forget the mighty God, Who feeds the strength of every saint.

3
The mighty God, whose matchless power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

4
From thee, the overflowing spring,
Our souls shall drink a full supply;
While those who trust their native strength
Shall melt away—and droop—and die.

Sing the small notes to the 5th stanza. 5
Swift as an eagle cuts the air,
We'll mount aloft to thine abode,
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

Church Psalmody, Hy. 878.

☞ Sing the small notes at the beginning of the tune to the 2d and 5th stanzas.

BELVILLE. L. M. 6 lines.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with with a watchful eye:

My noonday walks he shall attend, And all my midnight hours defend.

2

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales, and dewey meads
My weary, wandering steps he leads;
Where peaceful rivers, soft and slow,
—Amid the verdant landscape flow.

3

Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade

4

—Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile.
With sudden greens and herbage crowned
And streams shall murmur all around.

Church Psalmody, Ps. 23

NASHVILLE. L. P. M. Arranged from a Gregorian Chant.

Not too fast.

1. I love the volume of thy word; *f* What light and joy those leaves afford *p* To souls benighted and distressed!—Thy precepts guide my doubtful way,

Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

2

Thy threatnings wake my slumbering eyes
And warn me where my danger lies;
But 'tis thy blessed gospel, Lord,
That makes my guilty conscience clean,
Converts my soul, subdues my sin,
And gives a free, but large reward.

3

p Who knows the errors of his thoughts?
My God, forgive my secret faults,
And from presumptuous sins restrain:
f Accept my poor attempts of praise,
That I have read thy book of grace
And book of nature not in vain.

Church Psalmody, Ps. 19. 1st Pt

St. HELEN's. L. P. M.

Jennings

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - hovah's name; His glory let the heathen know,

His wonders to the nations show, And all his saving works proclaim.

1

Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

2

Oh! haste the day—the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim.

Church psalmody. Ps. 96. 1st Pt.

MIDIAN. L. P. M.

1. Let all the earth their voices raise, To sing a psalm of lof - ty praise, To sing and bless Je - hovah's name; His glory let the heathen know,

Unison. *Unison.*

His wonders to the nations show, And all his saving works proclaim.

1
Let all the earth their voices raise,
To sing a psalm of lofty praise,
To sing and bless Jehovah's name;
His glory let the heathen know,
His wonders to the nations show,
And all his saving works proclaim.

2
Oh! haste the day —the glorious hour,
When earth shall feel his saving power,
And barbarous nations fear his name:
Then shall the race of man confess
The beauty of his holiness,
And in his courts his grace proclaim.

Church Harmony, Hy 96. 1st Pt

NEWCOURT. L. P. M.

H. Bond.

Great God, the heavens well ordered frame Declares the glory of thy name; There thy rich works of wonder shine:

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of boundless power and skill divine.

Voice or Organ.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - ho - vah's name—To sing and bless Jehovah's name:
2. Oh! haste the day—the glorious hour, When earth shall feel his saving power, And barbarous na - tions fear his name—And barbarous nations fear his name;

Unison.

His glory let the heathen know, His wonders to the nations show— the nations show,
Then shall the race of man confess The beauty of his holi - ness — his ho - li - ness,

His glory let the heathen know, His wonders to the nations show, - - - - - - - - - - - - And all his saving works proclaim.
Then shall the race of man confess The beauty of his ho - li - ness, - - - - - - - - - - - - And in his courts his grace proclaim.

Treble repeat 5th line of the stanza.

His glory let the heathen know, His wonders to the nations show, - - - -
Then shall the race of man confess The beauty of his ho - li - ness. - - -

ARIEL.* C. P. M.

L. Mason.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine! I'd soar, and touch the heavenly strings, And vie with Gabriel, while he sings In notes almost divine, In notes al · most divine.

2
I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.

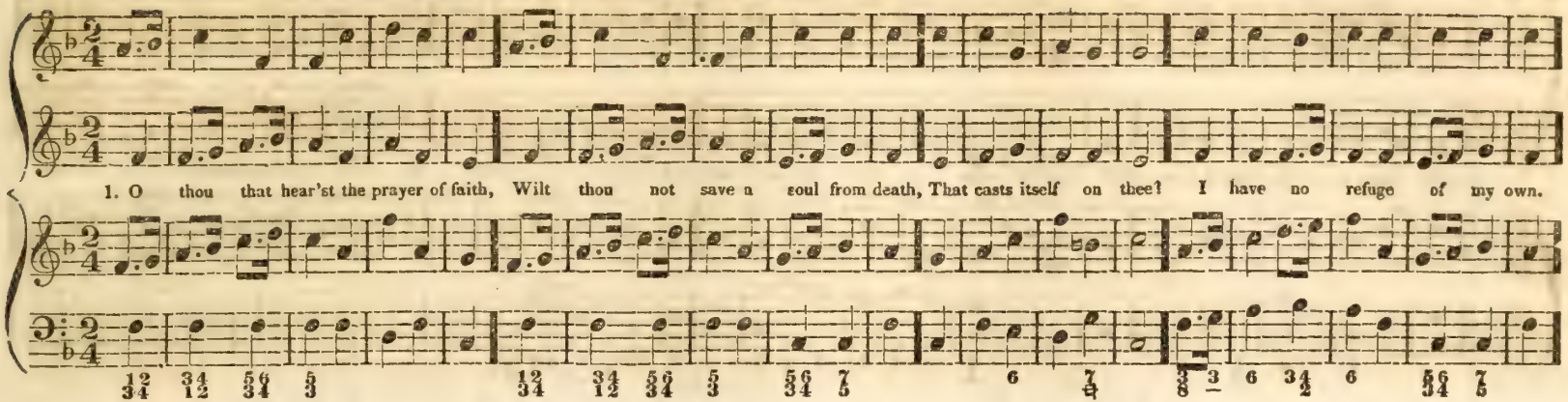
3
I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

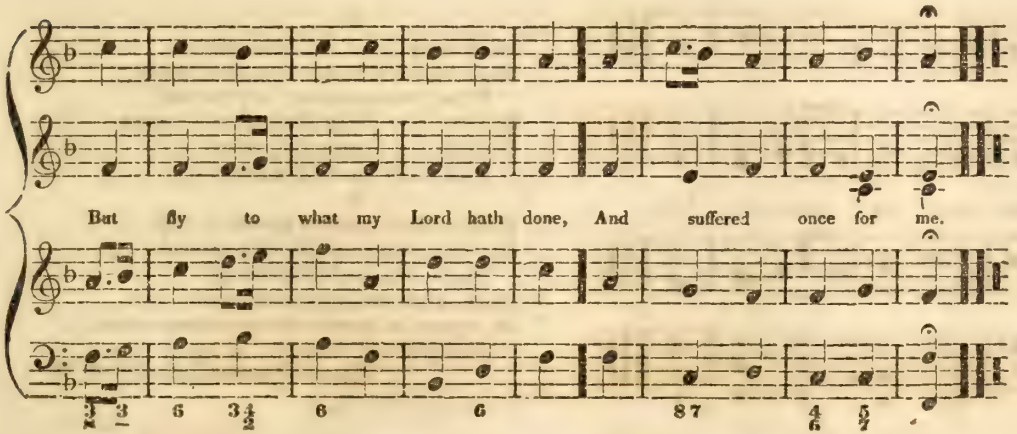
4
Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

FOSTER. C. P. M.

L. Mason





2
Slain in the guilty sinner's stead,
His spotless righteousness I plead,
And his availing blood:
That righteousness my robe shall be,
That merit shall atone for me,
And bring me near to God.

3
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
'Thy maker is thy friend.'

4
The king of terrors then would be
A welcome messenger to me,
To bid me come away:
Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 303

KEW. C. P. M.

Dr. Randall.

1. The festal morn, my God is come, That calls me to thy sacred dome, Thy presence to adore: My feet the summons shall attend,

With willing steps thy courts as - cend, And tread the hallowed floor.

2

With holy joy I hail the day,
That warns my thirsting soul away;
What transports fill my breast!
For, lo! my great Redeemer's power
Unfolds the everlasting door,
And leads me to his rest!

3

Hither, from earth's remotest end,
Lo! the redeemed of God ascend,
Their tribute hither bring:
Here, crowned with everlasting joy,
In hymns of praise their tongues employ,
And hail th' immortal King.

Church Psalmody, Ps. 122 4th Pt.

AITHLONE. C. P. M.

German Tune

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

But fly to what my Lord hath done, And suffered once for me

2
Slain in the guilty sinner's stead,
His spotless righteousness I plead,
And his availing blood:
That righteousness my robe shall be,
That merit shall atone for me,
And bring me near to God.

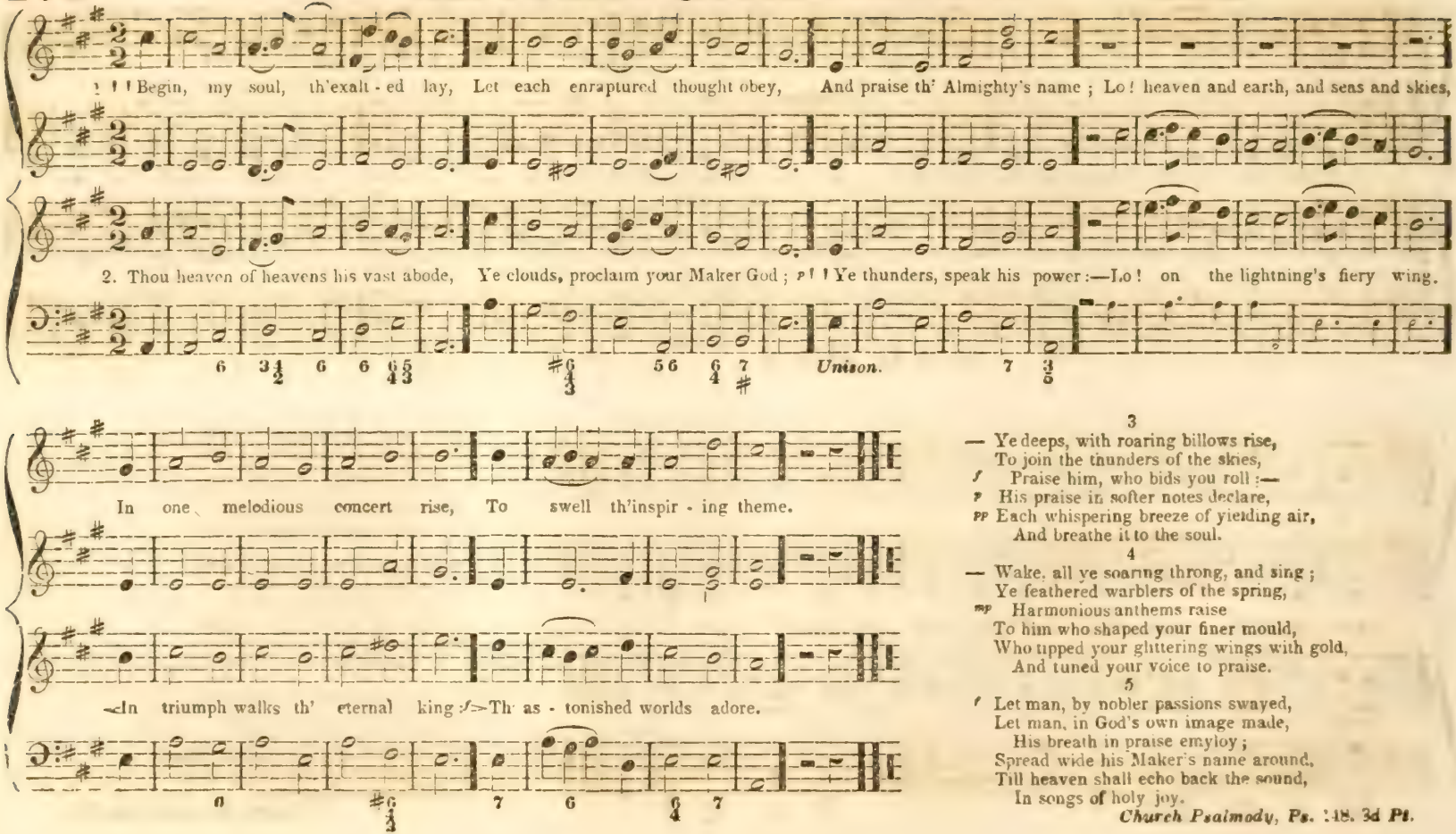
3
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
'Thy maker is thy friend.'

4
The king of terrors then would be
A welcome messenger to me.
To bid me come away:
Unclogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 303

RAPTURE. C. P. M.

Harwood.



3

— Ye deeps, with roaring billows rise,
To join the thunders of the skies,
f Praise him, who bids you roll :—
p His praise in softer notes declare,
pp Each whispering breeze of yielding air,
And breathe it to the soul.

4

— Wake, all ye soaring throng, and sing ;
Ye feathered warblers of the spring,
mp Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
And tuned your voice to praise.

5

f Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise emyloy ;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

Church Psalmody, Ps. 148. 3d *Pt.*

1. How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes with a cheer - ful zeal, We haste to Zion's hill,

2. Zion—thrice happy place— Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear

Tasto.

*Soli.** *Tutti.*

And there our vows and hon - ors pay— And there our vows and honors pay.

The sacred gos - pel's joy - ful sound—The sacred gospel's joyful sound

* Let this passage be sung alternately by Trebles and Tenors.

3
Here David's greater Son
Has fixed his royal throne;
He sits for grace and judgment here.
He bids the saints be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

4
May peace attend thy gate,
And joy within thee wait
To bless the soul of every guest:
The man who seeks thy peace,
And wishes thine increase,
A thousand blessings on him rest!

5
My tongue repeat her vows,
'Peace to this sacred house!'
For here my friends and kindred dwell:
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

Church Psalmody, Ps. 122, 5th P.

DALSTON. S. P. M.

A Williams.

1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned ; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word ; Thy throne was fixed on high Ere stars adorned the sky: Eternal is thy kingdom, Lord.

MANDEL. H. M.

1. wO happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! /They praise thee still! And happy they, Who love the way to Zion's hill.

Len.

3.- They go from strength to strength, Through this dark vale of tears, Ti'l each arrives at length, Till each in heaven appears:/O glorious seat, When God our king Shall thither bring Our willing feet.

Len.

Unison.

PETERS. S. P. M.

1. How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to day!' Yes, with a cheerful zeal, We haste to Zion's hill And there our vows and honors pay.

2. Zion—thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sacred gospel's joyful sound.

Unison.

PHAREZ. S. P. M.

Not too fast.

1. How pleasant 'tis to see Kindred and friends agree, Each in his proper station move; And each fulfil his part, With sympathizing heart, In all the cares of life and love—In all the cares of life and love.

2. Like fruitful showers of rain, That water all the plain, Descending from the neighbouring hills, Such streams of pleasure roll Through every friendly soul, Where love, like heavenly dew, distills—Where love, like heavenly dew, distills

Unison

NEWBURY. H. M.

M. Havan.

Slow.

1. O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salva - tion nigh: Cheerful in God, A -

rise and shine, While rays di - vine Stream all a - broad.

2

He gilds thy mourning face
With beams which cannot fade:
His all-resplendent grace
He pours around thy head:
The nations round | With lustre new
Thy form shall view, | Divinely crowned.

3

In honor to his name,
Reflect that sacred light;
And loud that grace proclaim,
Which makes thy darkness bright:
Pursue his praise, | In worlds above,
Till sovereign love, | The glory raise.

Church Psalmody, Hy. 526

MOAB. H. M.

1. Le. every creature join To bless Jehovah's name, And every power unite To swel. th' exalted theme: Let nature raise, From every tongue, A general song Of grateful praise

3. Assist me, gracious God; My heart, my voice inspire ; Then shall I humbly join The universal choir: Thy grace can raise My heart and tongue, And tune my song to lively praise.

ACTON. H. M.

1. To spend one sacred day Where God and saints abide, Affords diviner joy Than thousand days beside: Where God resorts, I love it more To keep the door, than shine in courts.

3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls: Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee.

TRIUMPH. H. M.

Lockhart.

1. Awake, our drow - sy souls, And burst the slothful band; The wonders of this day Our no - blest songs demand:

< Auspicious morn! thy blissful rays / Bright seraphs hail, in songs of praise.

2

—At thy approaching dawn,
Reluctant death resigned
/ The glorious Prince of life,
> In dark domains confined:
< Th' angelic host around him bends,
/ And midst their shouts the God ascends.

3

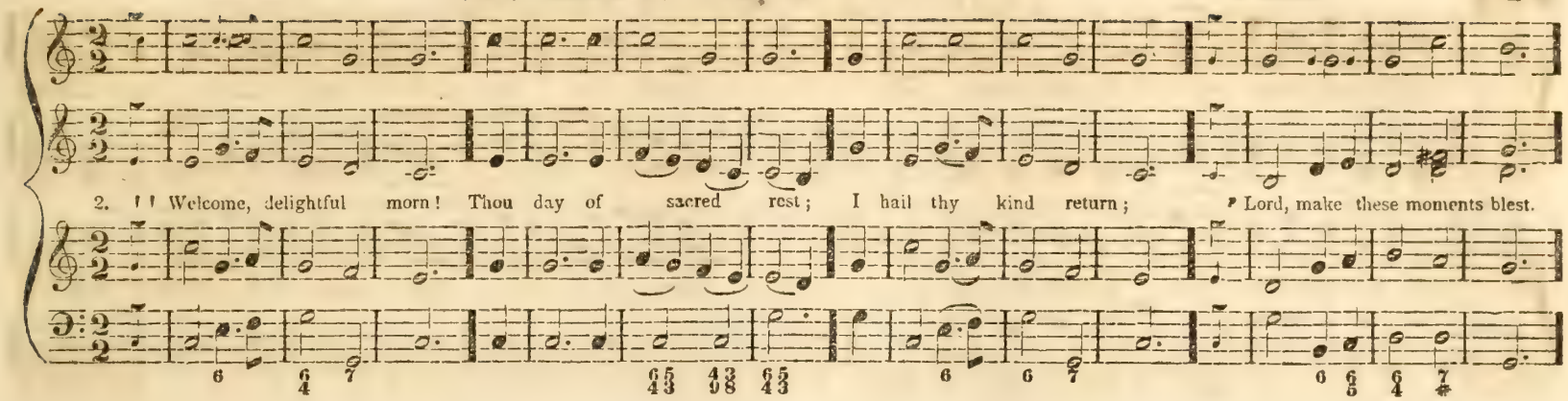
All hail, triumphant Lord!
Heaven with hosannas rings;
> While earth in humbler strains,
— Thy praise responsive sings:—
> "Worthy art thou, who once wast slain,
/ Through endless years to live and reign."

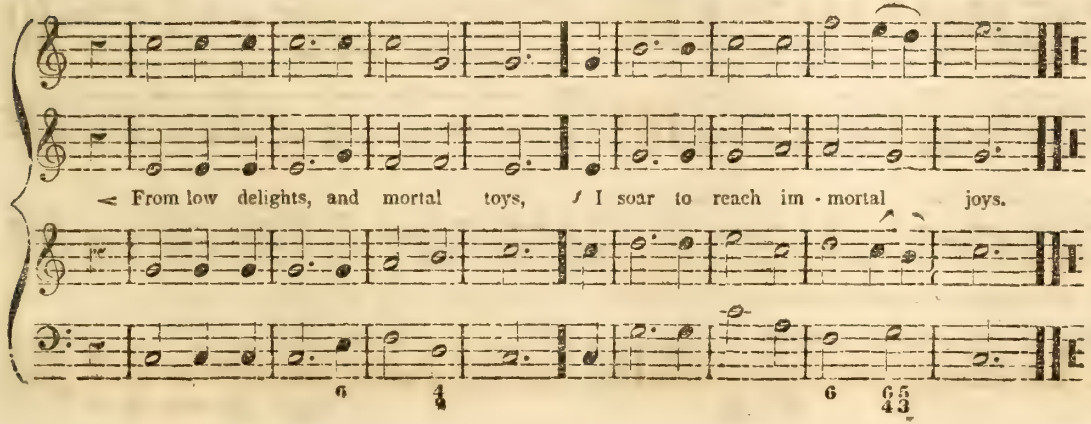
4

—Gird on, great God thy sword
Ascend thy conquering car
While justice, truth, and love
Maintain the glorious war:
> Victorious, thou thy foes shalt tread,
/ And sin and hell in triumph lead.

* The small notes in this line give the tune in the usual way

Church Psalmody, Hy. 451





2

Now may the King descend,
And fill his throne of grace;
Thy sceptre Lord, extend,
{Sing small notes. While saints address thy face:
Let sinners feel thy quickening word,
And learn to know and fear the Lord.

3

{Sing small notes. Descend, celestial Dove,
With all thy quickening powers;
Disclose a Saviour's love,
{Sing small notes. And bless these sacred hours:
Then shall my soul new life obtain,
Nor Sabbaths be indulged in vain.

Church Psalmody, Hy 447

WEYMOUTH. H. M.

H. Harrison.

1. ! ! Awake, our drowsy souls, And burst the slotnful band; The wonders of this day Our noblest songs demand:

2.—At thy approaching dawn, Reluctant death resigned *f* The glorious Prince of life, > In dark domains confined:

< Auspicious morn! thy blissful rays *f* Bright seraphs hail, in songs of praise, Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.

< Th' angelic host around him bends, *f* And midst their shouts the God ascends, Th' angelic host around him bends, And midst their shouts the God ascends.

HARWICH. H. M. [No. 1.]

Give thanks to God most high, The universal Lord; The sovereign King of kings: And be his grace adored. Thy mercy, Lord, shall still endure, And ever sure Abides thy word.

HARWICH. H. M. [No. 2.]

Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and glories sing. Thy mercy, Lord, shall still endure; And ever sure Abides thy word.

MARAH. H. M.

1. Let every creature join To bless Jehovah's name, And every power unite To swell th' exalted theme: Let nature raise, From every tongue, A general song Of grateful praise.

2. But oh! from human tongues Should nobler praises flow; And every thankful heart With warm devotion glow: Your voices raise, Ye highly blest, Above the rest Declare his praise.

Unison. *Unison.* *Unison.*

SHAFTSBURY. H. M.

W. Burney.

1. To spend one sacred day Where God and saints abide, Affords diviner joy, Than thousand days beside: Where God resorts, I love it more To keep the door, Than shine in courts.

3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls: Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee

BETHESDA. H. M.

Dr. Green

1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise! Ye holy throng Of angels bright, In worlds of light begin the song.

2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command; He spake the word, And all their frame From nothing came to praise the Lord

7 4 6 4 / 2 3 7 7 87 6 4 / 3 345 56 6 87 / 523 5 4

DARWELL. H. M.

Darwell.

3. All hail, triumphant Lord! Heaven with hosannas rings; While earth in humbler strains, Thy praise responsive sings; Worthy art thou, who once was slain Through endless years to live and reign."

Unison. 6 6 4 / 3 65 / 43 # 7 / # # – 6 6 7 / 4 # 6 4 / 3 Unison. 6 6 5 / 4 3

BEZA. H. M.

Not too fast.

Bright, &c.

1. How pleasing is the voice of God, our heavenly King, Who bids the frosts retire, And wakes the lovely spring! Bright suns arise,

Bright suns a - rise, The

Bright, &c.

The mild, &c. And beau - ty glows, Through earth and skies.

The mild, &c. And beauty glows, Through earth and skies.

mild wind blows, And beauty glows, Through earth and skies.

The mild, &c. And beau - ty glows, Through earth and skies.

2

The morn, with glory crowned.
His hand arrays in smiles:
He bids the eve decline,
Rejoicing o'er the hills:
The evening breeze | His beauty blooms
His breath perfumes; | In flowers and trees

3

With life he clothes the spring,
The earth with summer warms.
He spreads th' autumnal feast,
And rides on wintry storms.
— His gifts divine | And round the year
Through all appear; | His glories shine.

Church Psalmody, Hy. 69n

HADDAM. H. M.

L. Mason.

1. The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright, No mortal eye Can bear the sight

4. ♪And can this mighty King Of glory condescend? And will he write his name, 'My father, and my friend?' ♪I love his name! I love his word! Join all my powers, and praise the Lord.

HAYWOOD. H. M.

Len.

Ye boundless realms of joy, Exalt your Maker's name: His praise your songs employ, Above the starry frame: Your voices raise, Ye cherubium, And seraphim, To sing his praise.

Len.

CLAREMONT. H. M.

Not too fast.

Let nature raise,

1. Let every creature join To bless Jehovah's name, And every power unite To swell th' exalted theme: Let na - ture raise, From

Let nature raise,

Tasto. *Tasto*

Let na - ture raise, From

From every tongue, A general song Of grateful praise.

eve - - ry tongue, A general song Of grateful praise.

From every tongue, A general song Of grateful praise.

Tasto

eve - - ry tongue, A general song Of grateful praise.

2

But oh! from human tongues
Should nobler praises flow;
And every thankful heart
With warm devotion glow!
Your voices raise, | Above the rest
Ye highly blest, | Declare his praise.

3

Assist me, gracious God;
My heart, my voice inspire;
Then shall I humbly join
The universal choir:
Thy grace can raise | And tune my song
My heart and tongue, | To lively praise.

Church Psalmody, Hy. 710

1. Yes! the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conquering head; In wild dis-

Unison.

may, The guards around Fall to the ground, And sink a - way.

Dim.

Jesus who bled,

Behold th' angelic bands
In full assembly meet,
To wait his high commands,
And worship at his feet.

Joyful they come, | From realms of day
And wing their way | To Jesus' tomb.

3

Then back to heaven they fly
The joyful news to bear—
Hark!—as they soar on high,
What music fills the air!

Their anthems say— | Hath left the dead
{Sing small notes. | He rose to day"
{"Jesus, who bled,

4

Ye mortals! catch the sound—
Redeemed by him from hell,
And send the echo round
The globe on which you dwell:

Transported, cry— | Hath left the dead,
{Sing small notes. | {Slow.
{"Jesus, who bled | {No more to die."

Church Psalmody, Hy. 127

REED. 7s.

Very slow.

1. Come, said Je - sus' sacred voice, Come, and make my paths your choice: I will guide you to your home—Weary pilgrims! hither come.

2. Hither come—for here is found Balm for every bleeding wound, Peace, which ev - er shall endure— Rest, e - ternal— sacred—sure!

MATHESON. 7s.

Very slow.

1. *Al* Lord, we come before thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain!

3. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace! *w* Tune our lips to sing thy praise.

1. Jesus, Saviour of my soul, Let me to thy bosom fly; While the raging billows roll, While the tempest still is high: All my trust on

2. Other refuge have I none— Helpless hangs my soul on thee: Leave, oh! leave me not alone! Still support and comfort me. Hide me, O my

thee is stayed; All my help from thee I bring: Cover my defenceless head With the shadow of thy wing—With the shadow of thy wing.

Saviour! hide, Till the storm of life be past; Safe in - to the haven guide; Oh, receive my soul at last!—Oh, receive my soul at last!

AR.* 7s, 8s & 7s.

L. Mason.

Adagio.

1. Come said Jesus's sacred voice, Come, and make my paths your choice: I will guide you to your home, Wea - ry pilgrims! hither come.

2 Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall en - dure, Rest, e - ternal, sacred, sure!

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

DALLAS. 7s.

Subject from Cherubini.

Slow.

2d ending

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.

NORWICH. 7s

1. Gently glides the stream of life, Oft along the flowery vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

EDYFIELD. 7s.

Latrobe.

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy holy place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life un - sullied run; He, whose words and thoughts are one.

TURIN. 7s.

Giardini.

1. Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed—

Tree of life, thine influence shed, With thy fruit my spirit feed.

1

Son of God, thy blessing grant,
Still supply my every want;
Tree of life, thine influence shed,
With thy fruit my spirit feed.

2

Tenderest branch, alas! am I;
Without thee, I droop and die;
Weaker than a bruised reed,
Help I every moment need.

3

All my hopes on thee depend;
Love me, save me, to the end!
Give me thy supporting grace,
Take the everlasting praise.

Church Psalmody, No. 8

BELLINGHAM. 7s.

2d ending.

God of mercy, God of grace! Hear our sad, repentant songs, Oh, restore thy suppliant race, Thou, to whom our praise belongs.

CORA. 7s.

Arranged from Righini.

Slow

1. *ff* Lord, we come be - fore thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain—Shall we seek thee, Lord, in vain!

2. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace; *mf* Tune our lips to sing thy praise—Tune our lips to sing thy praise

GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me — Sweetly draw me — Sweetly draw me by thy love.

ANFIELD. 7s.

Arranged from Wranisky.

1. Sweet the time—exceed - ing sweet! When the saints togeth - er meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then e - ter - nal love, Such as did the Father move: He beheld the world un - done, Loved the world—and gave his Son.

WILSON. 7s.

Wm. Nutting.

2d ending

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy holy place shall rest?

3. *mp* He, who shuns the sinner's road, Loving those who love their God; *mf* Who, with hope, and faith unfeigned Treads the path by thee ordained;—

4. —He, who trusts in Christ alone, Not in aught himself hath done:— —He, great God, shall be thy care, *mf* And thy choicest blessings share.

PLEYEL's HYMN. 7s.

Pleyel.

1. *dol* To thy pastures, fair and large, Heavenly Shepherd, lead thy charge; And my couch, with tenderest care, Midst the springing grass prepare.

2. When I faint—with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

PILTON. 7s.

1. Praise the Lord—his glo - ry bless— Praise him in his ho - li - ness · Praise him as the theme inspires, Praise him as his fame requires

4. All who dwell beneath his light, In his praise your hearts unite ; While the stream of song is poured, Praise and mag - ni - fy the Lord.

NAPLES. 7s.

Subject from Pleyel.

Slow.

1. Oh that men their songs would raise, All his goodness to declare ! All Jehovah's wonders praise, Wonders which their children share !

2. Where his holy altars rise, Let his saints adore his name; There present his sac - ri - fice, There with joy his works proclaim.

RUTLAND. 7s. 6 lines.

Subject from Winter.

D. C.

1. Safely through anoth - er week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day

Day of all the week the best, Emblem of e - ter - nal rest.

End.

ALSEN. 7s.

F. L. Abel.

Slow.

1. Come! said Jesus' sacred voice, Come and make my paths your choice: I will guide you to your home – Weary pil - grims! hither come.

2. Hither come—for here is found Balm for every bleeding wound, Peace, which ever shall endure — Rest, e - ter - nal – sacred – sure!

KIR.* 7s.

Adagio.

Holy, holy, holy Lord! Live, by heaven and earth adored! Filled with thee, let all things cry, Glo - ry be to God most high.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

ADULLUM. 7s.

1. Children of the heavenly King, As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are happy now, and ye Soon their happiness shall see, Soon their happiness shall see.

SOUTHAMPTON. 7s

2d ending.

1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens—and earth, reply!

2. Love's redeeming work is done, Fought the fight—the battle won: Lo! our sun's eclipse is o'er— Lo! he sets in blood no more.

KIMBALL. 7s.

L. Mason.

2d ending.

1. Haste, O Lord, the glorious time, When beneath Messiah's sway, Every nation, every clime, Shall the gospel call obey. *Slow.*

Slow.

2. Then shall war and tumult cease, Then be banished grief and pain; Righteousness, and joy, and peace, Undisturbed - - - shall ever reign.

NUREMBURG. 7s.

Stow

1. Praise to God!—im - mortal praise, For the love that crowns our days: Bounteous Source of every joy, Let thy praise our tongues employ;

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflowing stores.

3. These, to that dear Source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

HEREFORD. 7s.

Dr. John Clarke Whitfield,
Organist of Hereford Cathedral, and Prof. Mus. Camb.

1. On thy church, O Power divine, Cause thy glorious face to shine; Till the nations from afar Hail her as their guiding star.

2. Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound With the voice of praise resound.

PEREZ.* 8s & 7s, with Hallelujah.

Allegro Moderato.

1. Praise the Lord! ye heavens adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him,

1. Praise the Lord! ye heavens adore him; Praise him, angels in the height; Sun and moon, rejoice be - fore him; Praise him, all ye stars of

1. Praise the Lord! ye heavens adore him; Praise him, angels in the height; Sun and moon, rejoice be - fore him; Praise him, all ye stars of

1. Praise the Lord! ye heavens, adore him; Praise him angels, in the height; Sun and moon, rejoice before him; Praise him,

all ye stars of light! Amen, Hal - le - lujah, Amen, Amen, Amen.

light! Halle - lujah, Amen, Amen, Amen, Amen.

light! Halle - lujah, Amen, Amen, A - men.

all ye stars of light! Amen, Halle lujah, Amen, A - men.

2
Praise the Lord—for he hath spoken
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.
3 Hallelujah, Amen
Praise the Lord—for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
4 Hallelujah, Amen
Praise the God of our salvation,
Hosts on high his power proclaim,
Heaven and earth, and all creation,
Praise and magnify his name!
Hallelujah, Amen

Church Psalmody, Ps 148, 6*th pt.*

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

HALAM. 8s & 7s.

Larghetto

p *m.* *f.* *Cres.* *Dim*

1. Light of those whose dreary dwelling Borders on the shades of death! Rise on us, thyself revealing, Rise, and chase the clouds beneath.

p. *m.* *f.* *f* *Cres.* *Dim.*

First line for 5th stanza. *Last line for 5th stanza.*

Cres. *Dim.* *p.*

5. By thine all-sufficient merit, Guide, Oh, guide into thy perfect peace.

Cres. *Dim.* *p.*

2

Thou, of life and light Creator!
In our deepest darkness rise;
Scatter all the night of nature,
Pour the day upon our eyes.

3

Still we wait for thine appearing;
Life and joy thy beams impart
Chasing all our fears, and cheering
Every meek and contrite heart.

4

Save us, in thy great compassion,
Oh thou Prince of peace and love!
Give the knowledge of salvation,
Fix our hearts on things above.

5

By thine all-sufficient merit
Every burdened soul release.
Every weary, wandering spirit
Guide into thy perfect peace.

Church Psalmody, Hy. 123

CESAREA. 8s & 7s

Subject from Mozart.

On the tree of life e - ternal, Oh, let all our hopes be laid! This alone, forever vernal, Bears a leaf that shall not fade.

DANE. 8s & 7s.*

Arranged from Beethoven.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy never ceasing, Call for ceaseless songs of praise

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

An easier arrangement of this tune may be found in the Choir.

WILMOT. 8s & 7s. or 7s. *

Arranged from Weber.

2d ending.

1. Lo! the Lord Jehovah liveth! He's my rock, I bless his name: He, my God, salva - tion giveth; All ye lands, exalt his fame. *p. Slow.*

2. God, Messiah's cause maintaining, Shall his righteous throne extend: O'er the world the Saviour reigning, Earth shall at his footstool bend. *p. Slow.*

6 65/43 43/65 6/8 = 5/3 65/43 43/65 6 7 =

* 7s by omitting the small note at the end of the 1st and 3d lines.

MOUNT VERNON. 8s & 7s.*

The Tenor, or the Tenor and Base may be omitted.

L. Mason.

1. Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening When it floats among the trees.

2. Peaceful be thy silent slumber, Peaceful, in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

3. Dearest sister, thou hast left us, *Here* thy loss we deeply feel, But 'tis God that hath bereft us, He can all our sorrow heal.

4. Yet again we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no farewell tear is shed.

* Originally written on the occasion of the death of a youug Lady, a member of Mount Vernon School, Boston.

GREENVILLE. 8s & 7s. [Doubl , Rosseau.

D. C.

D. C.

Far from mortal cares retreat - ing, Sordid hopes and vain desires,
Here, our willing footsteps meeting, Every heart to heaven aspires.
From the Fount of glory beaming, Light celestial cheers our eyes;

D. C.

Mercy from above proclaiming, Peace and pardon from the skies.

D. C.

7 6 6

SICILY. 8s & 7s, or 8, 7s & 4.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love possessing, Triumph in redeeming grace.

Oh refresh us, Oh refresh us, Travellers through this wilderness.

5 6 54 34 5 6 54 3 6 5 6 87 56 56 7 = 34 34 5 = 87 65 86 66 6 87
3 4 32 12 3 4 32 7 4 34 34 5 12 12 3 35 43 64 4

WORTHING. 8s & 7s.

Scheiz.

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne er be broken, Chose thee for his own abode.

3. On the rock of a - ges founded, What can shake her sure repose? With salvation's wall surrounded, She can smile at all her foes.

TAMWORTH. 8s, 7s & 4.

Lockhart.

2d ending.

1. *mf* Songs anew of honor framing, Sing ye to the Lord alone;

All his wondrous works proc'aiming—Jesus wondrous works hath done: *f* Glorious victory—Glorious victory—His right hand and arm have won.

Unison.

1. Praise the Lord! ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light!

Ha! - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

2 Praise the Lord—for he hath spoken;
Worlds his mighty voice obeyed,
Laws which never can be broken,
For their guidance he hath made.
Hallelujah, Amen.

3 Praise the Lord—for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.
Hallelujah, Amen.

4 Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth and all creation,
Praise and magnify his name.
Hallelujah, Amen.

Church Psalmody, Ps. 148, 6th Pt

SMYRNA. 8s & 7s.

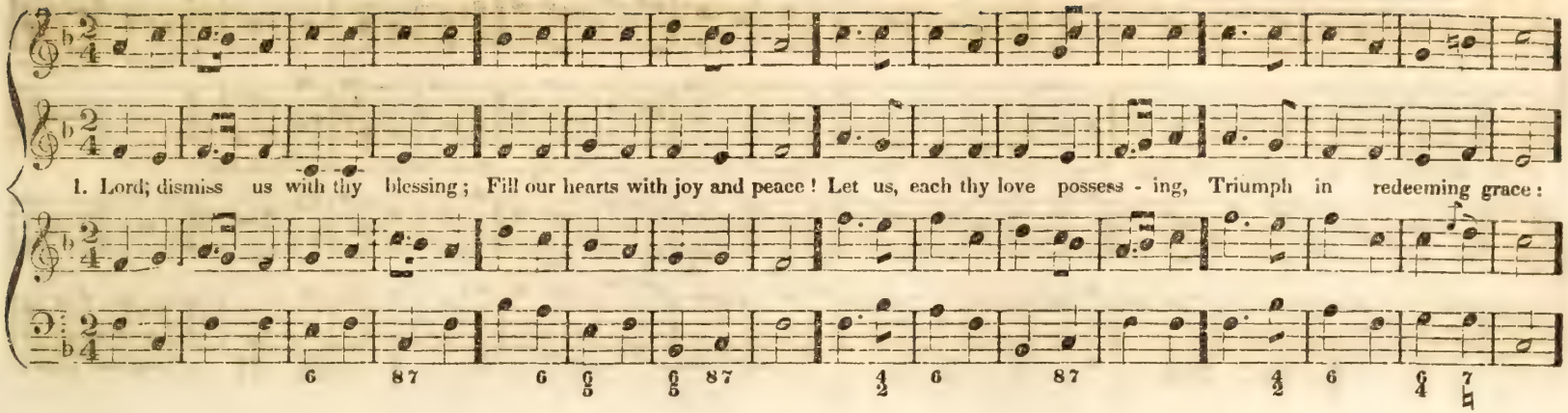
Mozart.

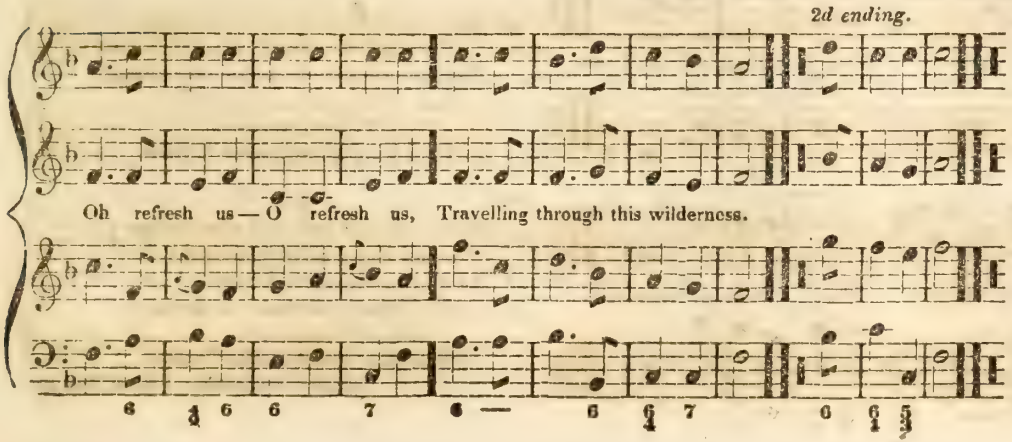
1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

4. By thy hand restored, de - fended, Safe through life, thus far, I'm come! Safe, O Lord, when life is ended, Bring me to my heav - en - ly home





2
Thanks we give, and adoration,
For thy gospel's joyful sound;
May the fruits of thy salvation
In our hearts and lives abound!
May thy presence
With us evermore be found!

3
Then, whene'er the signal's given,
Us from earth to call away,
f. Borne on angels' wings to heaven,
Glad the summons to obey—
mp. May we ever
mf. Reign with Christ in endless day!

Church Psalmody, Hy 478.

Glorious victory—

mf Songs anew of honor framing, Sing ye to the Lord alone; All his wondrous works proclaiming— Jesus wondrous works hath done!

Glorious victory

Glorious victory— His right hand and arm have won— His right hand and arm have won.

His right hand and arm have won.

Glorious victory His right hand - - - and arm have won.

Glorious victory— His right hand and arm have won—

2

mf. Now he bids his great salvation
Through the heathen lands be told:
Tidings spread through every nation,
And his acts of grace unfold:
All the heathen——
Shall his righteousness behold.

3

ff Shout aloud—and hail the Saviour;
Jesus, Lord of all proclaim!
As ye triumph in his favor,
All ye lands declare his fame.
Loud rejoicing——
Shout the honors of his name!

Church Psalmody, Ps 98, 5th pt

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak—but thou art mighty; Hold me with thy powerful hand,

2. Open now the crystal fountain, Where the healing streams do dow; Let the fiery cloudy pillar Lead me all my journey through:

3. When I tread the verge of Jordan, Bid my anxious fears subside: Bear me through the swelling current, Land me safe on Canaan's side;

SOLO — TUTTI. — 2d ending.

Bread of heaven, Bread of heaven, Feed me till I want no more— Feed me till I want no more.

SOLO. — TUTTI.

Strong Deliverer— Strong Deliverer, Be thou still my strength and shield— Be thou still my strength and shield.

SOLO. — TUTTI.

Songs of praises— Songs of praises, I will ever give to thee— I will ever give to thee.

SOLO — TUTTI.

EBER. 8s, 7s & 4.

Slow. f.

f.

1. On the mountain's top appearing, Lo! the sacred herald stands! Welcome news to Zion bearing, Zion long in hostile lands.

p. *m.* *f.* *dim.* *p.*

p Mourning captive— Mourning captive! < God himself shall loose thy bands.

2

f Lo! thy son is risen in glory,
God himself appears thy friend;
All thy foes shall flee before thee;
Here their boasted triumphs end
Great deliverance
Zion's King will surely send

3

Enemies no more shall trouble;
All thy wrongs shall be redressed;
For thy shame thou shalt have double
In thy Maker's favor blest;
All thy conflicts
End in an eternal rest.

Church Psalmody, Hy. 628

BREST. 8s, 7s & 4.

Very slow

p. *m.* *f.* *p.* *Len.*

1. Day of judgment—day of wonders! Hark!—the trumpet's awful sound, Louder than a thousand thunders, Shakes the vast creation round! How the summons Will the sinner's heart confound!

p. *m.* *f.* *p.* *Len.*

ZION. 8s, 7s & 4.

1. On the mountain's top appearing, Lo! the sacred herald stands! Welcome news to Zion bearing, Zion long in hostile lands; } Mourning captive! God himself shall loose thy bands—Mourning captive! God himself shall loose thy bands

2. Lo! thy sun is risen in glory! God himself appears thy friend; All thy foes shall flee before thee; Here their boasted triumphs end: } Great deliverance Zion's King vouchsafes to send—Great deliverance Zion's King will surely send.

3 Enemies no more shall trouble; All thy wrongs shall be redressed; For thy shame thou shalt have double, In thy Maker's favor blest; } All thy conflicts End in an eternal rest— All thy conflicts } *Len.* End in an eternal rest.

SIBERIA. 8s, 7s & 4.

S. B. Pond.

1. O'er the gloomy hills of darkness, Look, my soul—be still, and gaze; See the promises advancing To a glorious day of grace!

2. —Let the dark, benighted pagan, Let the rude barbarian, see That divine and glorious conquest Once obtained on Cal - va - ry:

Slow.

f Blessed Jubilee— Blessed Jubilee! Let thy glorious morning dawn!

Let the gospel— Let the gospel *f* Loud resound, from pole to pole.

3

Kingdoms wide, that sit in darkness
Grant them, Lord, the glorious light;
Now, from eastern coast to western,
May the morning chase the night;
Let redemption,
Freely purchased, win the day!

4

f Fly abroad, thou mighty gospel;
Win and conquer—never cease!
May thy lasting, wide dominions
Multiply, and still increase:
Sway thy sceptre,
Saviour, all the world around!

Church Psalmody. Hz (9)

HELMSLEY. 8s, 7s & 4.

Altered from Dr. Madan.

4. *f* Fly abroad, thou mighty gospel; Win and conquer—never cease! Sway thy sceptre—Sway thy sceptre, Saviour, all the world around!

May thy lasting, wide dominions Multiply and still increase:

MESSINA. 8s & 7s, or 8, 7s & 4.

Kozeluch.

2d ending.

Lovely is the face of nature, Decked with springs unfolding flowers; While the sun shows every feature, Smiling through descending showers.

AMERICA. 6s & 4s. National Hymn.

Words by S. F. Smith.

1 My country! 'tis of thee, Sweet land of liberty—Of thee I sing: Land, where my fathers died; Land of the pilgrim's pride; From every mountain-side, Let freedom ring.

2. My native country! thee—Land of the noble free—Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awke, Let all that breathe partake, Let rocks their silence break, The sound prolong.

4. Our father's God! to thee—Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light—Protect us by thy might, Great God, our King!

ITALIAN HYMN. 6s & 4s.

Giardini.

Come, thou almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of Days.

Unison. *Unison.*

SWANTON. 6s & 4s.

Church Psalm. Hy. 165.

1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."

2. Hence, gloomy doubts and fears! Dry up your mournful tears; Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."

3. *p* Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! *m* There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."

DORT. 6s & 4s.

Church Psalm. Ps. 150, 4th Pt.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore: High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power

2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Filled with his name.

3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose—Praise ye the Lord.

MISSIONARY HYMN. 8s & 7s

L. Mason.

1. f f From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient

2. p. f f What though the spicy breezes Blow soft o'er Ceylon's isle—Though every prospect pleases, And only man is vile?—In vain, with lavish

river, From many a palmy plain, They call us to deliv - er Their land from error's chain.

kindness, the gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

3

Shall we, whose souls are lighted
By wisdom from on high—
Shall we to man benighted
The lamp of life deny?—
f. Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4

Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole,
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

Church Psalmody, Hy. 490

CLARENCE. 7s & 6s.

1. When shall the voice of singing Flow joyfully a - long? When hill and valley, ringing With one tri - umphant song,

2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the re - ply.

Proclaim the contest en - ded, And HIM who once was slain, Again to earth de - scended, In righteousness to reign?

High tower and lowly dwelling Shall send the chorus round, All halle - lujah swelling In one e - ter - nal sound!

YARMOUTH. 7s & 6s.

Church Psalm. Hy. 538.

1. When shall the voice of singing Flow joy - ful - ly along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,

2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

And HIM who once was slain, A - gain to earth descended—Again to earth descended— Again to earth descended, In righteousness to reign?

Shall send the chorus round, All hallelujah swelling—All hallelujah swelling—All hallelujah swelling, In one eternal sound!

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, To heaven thy native place.

Sun and moon and stars decay, Time shall soon this earth remove; Rise my soul, and haste away, To seats prepared above.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8

RICHMOND. 7s & 6s.

L. Mason.

To the hills, I lift my eyes, The ev - er - lasting hills; Streaming thence in fresh supplies, My soul the spirit feels:

Will he not his help afford? Help, while yet I ask, is given; God comes down· the God and Lord That made both earth and heaven.

y singing the small nbtes in this measure, the metre will be 7s, 6s & 5

Moderato.

1. *mf.* Head of the church triumphant, We joyfully adore thee; Till thou appear, thy members here, Shall sing like those in glo - ry. We lift our hearts and voi - ces In blest anti - ci - pation, And cry aloud—and give to God The praise of our salvation.

2. While in affliction's furnace, And passing through the fire, Thy love we praise, that knows our days, And ever brings us nigher. We lift our hands, ex - ult - ing In thine almighty favor; The love divine, that made us thine, Shall keep us thine forever.

Unison *Unison*

3. Thou dost conduct thy people
   Through torrents of temptation;
Nor will we fear, while thou art near,
   The fire of tribulation.
The world, with sin and Satan,
   In vain our march opposes;
By thee we will break through them all
   And sing the song of Moses.

4. Faith now beholds the glory,
   To which thou wilt restore us,
And earth despise, for that high prize,
   Which thou hast set before us.
And if thou count us worthy,
   We each, as dying Stephen,
Shall see thee stand at God's right hand
   To take us up to heaven.

Church Psalmody, Hy. 403

BETHLEHEM. 5s & 8s.

Behold how the Lord Has girt on his sword, From conquest to conquest proceeds! From conquest, &c. How happy are they Who live in this day, And witness his wonderful deeds— And witness his wonderful deeds.

ALPS. 6s.

1. Once more before we part, Bless the Redeemer's name; Let every tongue and heart, Praise and a - dore the same.

2. Lord, in thy name we come, Thy blessing still im - part; We met in Jesus' name, In Jesus' name we part

3. Still on thy ho - ly word, We'll live, and feed, and grow; Go on to know the Lord, And practise what we know

4 Now, Lord, before we part, Help us to bless thy name; Lot every tongue and heart, Praise and a dore the same.

WILWORTH. 8s

My gracious Redeemer love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dorable name.

SPRING. 8s.

Slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a - way.

2. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

NORTHAMPTON. 8s

Slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

2. Shall ev - e - ry creature around, Their voices in concert unite, And I, the most favored, be found, In praising to take less delight.

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.

NORTHFIELD. 8s.

Very Slow.

The winter is over and gone The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

NIMRIM.* C. M.

Arranged from Graun.

Andante.

1. When I can read my ti - tle clear, To mansions in the skies, I bid farewell to eve - ry fear, And wipe my weeping eyes, And wipe my weeping eyes.

4. *mp* There shall I bathe my weary soul In seas of heavenly rest; And not a wave of trouble roll *Len* Across my peaceful breast, Across my peaceful breast.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

WAYLAND. 8s & 4s.

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.

2. Come, sinners, hear the joyful news, Nor longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre: Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim— For - ever worthy is the Lamb Of endless praise.

CARTER. 8s & 4s.

1. Create, O God, my powers anew, Make my whole heart sincere and true; Oh cast me not in wrath away, Nor let thy soul-enlivening ray Still cease to shine.

2. Restore thy favor, bliss divine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

SYRIA.* 5s & 10s.

1. No war nor battle sound Was heard the earth around, No hos - tile chiefs to furious combat ran; But peaceful was the night,

2. No conqu'ror's sword he bore, Nor warlike armor wore, Nor haugh - ty passions roused to contest wild. In peace and love he came,

In which the Prince of light His reign of peace upon the earth be - gan.

And gentle was his reign, Which o'er the earth he spread by influence mild.

3 Unwilling kings obeyed,
And sheathed the battle blade, [field.
And called their bloody legions from the
In silent awe they wait,
And close the warrior's gate, [yield.
Nor know, to whom their homage thus they

4 The peaceful conqu'ror goes,
And triumphs o'er his foes,
His weapons drawn from armories above.
Behold the vanquished sit,
Submissive at his feet, [and love.
And strife and hate are changed to peace

The 2d, 3d and 4th stanzas added by H. G. O. Dwight Missionary in Constantinople.

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn book. Hy. 295.

SAVANNAH. 10s.

Slow — Pleyel.

From Jesse's root, behold a branch arise Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade

HAVRE. 10s.

1. Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

2 The tuneless harp, that once with joy we strung, *mf* When praise employed and mirth inspired the lay, *p* In mournful silence—on the willows hung, *Len* And growing grief prolonged the tedious day.

WHITBY. 10s.

1. Hail happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone; Its flattering, fading glories I despise, And to immortal beauties turn my eyes.

OSBORNE. 10s. & 11s.

O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

Unison

LYONS. 10s & 11s.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

FERNANDINA. 10s & 11s.

1. Ye servants of God, your Master proclaim, And publish abroad his wonderful name; The name all-victorious of Jesus extol; His kingdom is glorious, he rules over all.

2. God ruleth on high, almighty to save; And still he is nigh—his presence we have: The great congregation his triumph shall sing, Ascribing salvation to Jesus our king.

Unison.

House of our God, with cheerful anthems ring, While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

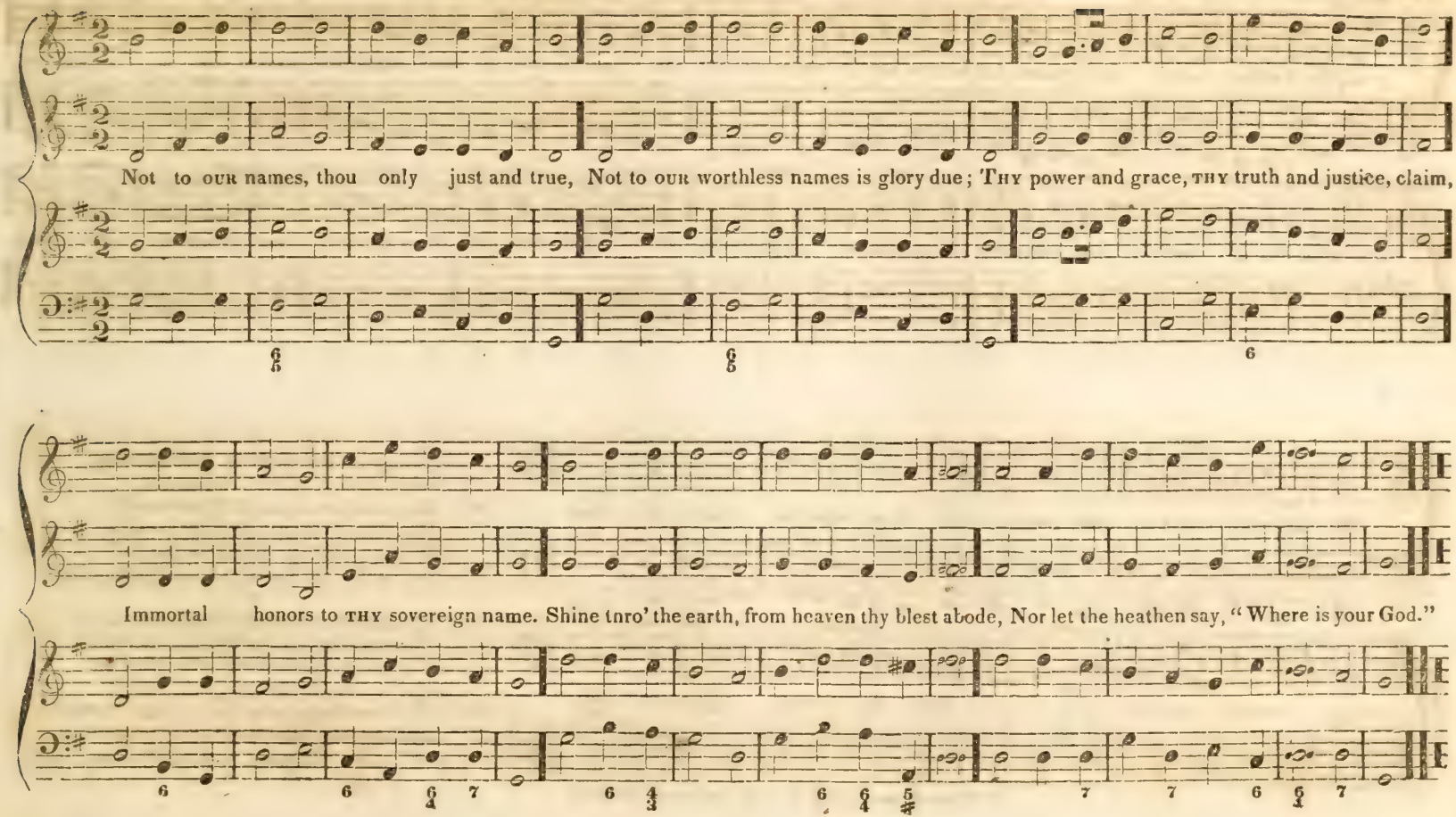
And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

PORTUGUESE HYMN. 11s.

The Lord is our shepherd, our guardian and guide, What - ever we want, he will kindly provide; To sheep of his

pasture his mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

WILTON. 10s, or 10s & 11s. [6 lines.]



BROOMFIELD.* L. M. 6 times

Larghetto

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

2. When in the sultry globe I faint, Or on the thirsty mountain pant, To fertile vales, and dewy meads My weary, wandering steps he leads

My noon-day walks he shall attend, And all my midnight hours de - fend.

pp. Where peaceful rivers, soft and slow, —Amid the verdant landscape flow.

* This tune may be sung as a duet, by 1st and 2d Treble

3

Though in the paths of death I tread,
With gloomy horrors overspread,
mf. My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade.

4

— Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
mf With sudden greens and herbage crowned,
And streams shall murmur all around.

Church Psalmody, Ps. 23d, 1st Pt.

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the horizon adoring, Guide where our infant Redeemer is laid.

2
Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

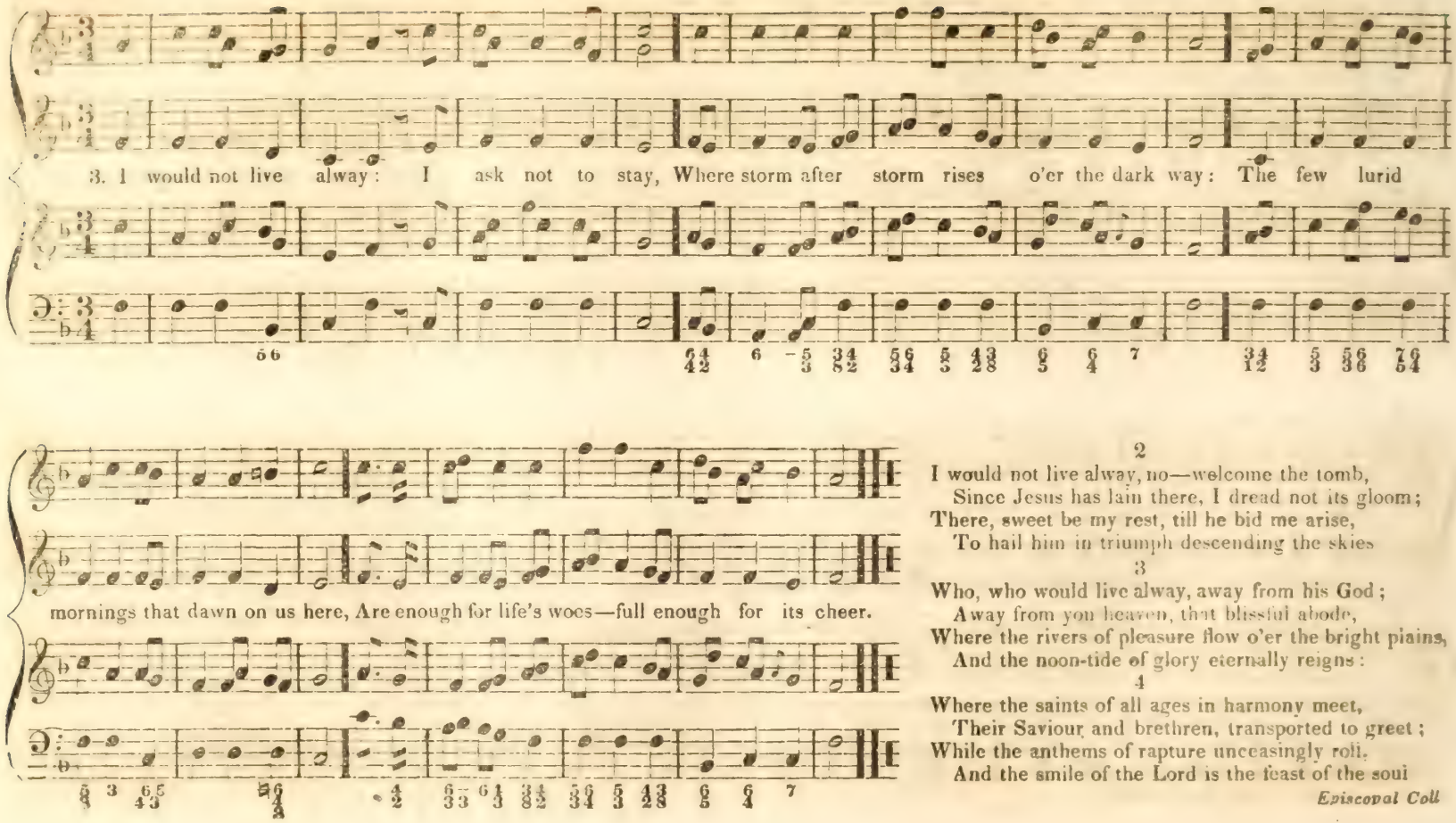
3
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4
Vainly we offer each ample oblation,
Vainly with gifts would his favors secure;
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

Bishop Heber

PRESCOTT. 11s.

George Oates.



2

I would not live alway, no—welcome the tomb,
Since Jesus has lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies

3

Who, who would live alway, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

4

Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul

Episcopal Coll

SARDIS. 8s & 6s.

Altered from the "Choir."

1. Sing halle - lujah; praise the Lord! Sing with a cheerful voice; Exalt our God with one accord, And in his name rejoice:

2. There we to all e - ter - ni - ty Shall join 'th angel - ic lays, And sing in perfect harmony To God our Saviour's praise;

Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall unite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain. Praise ye the Lord! Amen.

Unison.

DUREN. 12s.

Not too fast.

1 The voice of free grace cries, 'Escape to the mountain:' For Adam's lost race Christ hath opened a fountain; For sin and pollution—for every transgression,

His blood flows most freely in streams of salvation. Halle - lujah, &c.

2. Ye souls that are wounded, to the Saviour repair, Now he calls you in mercy—and can you forbear? Though your sins are increased as high as a mountain,

His blood can remove them, it flows from the fountain. Halle - lujah to the Lamb, who has bought us a pardon, We'll praise him again, when we pass over Jordan.

3. Now Jesus our King, reigns triumphant - ly glorious! O'er sin, death, and hell, he is more than victorious; With shouting proclaim it—oh trust in his passion,

He saves us most freely—oh precious salvation. Halle - lujah, &c.

DUREN. Continued.

2d ending.

Halle - lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordon— We'll praise him again, When we pass o - ver Jordon.

'The Lord is great.' [Hymn.]

Words by D. Dutton, Jr.—Church Psalmody, Hy. 731.

The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball: In holy songs rejoice aloud before him, And shout his praise who made you all.

Unison. *Unison.*

SCOTLAND. 12s & 11s.

Dr. Clarke.

1. Thou art gone to the grave—but we will not deplore thee; Though sorrows and darkness encompass the tomb, The Saviour has passed through its

2. Thou art gone to the grave—we no longer deplore thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are

3. Thou art gone to the grave—and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heav-en beamed

4. Thou art gone to the grave—but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and

portals before thee, And the lamp of his love is thy guide through the gloom-- And the lamp of his love is thy guide through the gloom.

spread to enfold thee, And sinners may hope, since the Saviour hath died— And sinners may hope, since the Saviour hath died.

bright on thy waking, And the song that thou heardst, was the seraphim's song— And the song that thou heardst, was the seraphim's song.

soon will restore thee, Where death hath no sting, since the Saviour hath died.—Where death hath no sting, since the Saviour hath died.

'There is a fountain filled with blood.' [Hymn.]

From 'Spiritual Songs,' by permission.

Not too fast. *2d ending.*

1. There is a fountain, filled with blood, Drawn from Immanual's veins; And sinners, plunged beneath that flood, Lose all their guilty stains—Lose, &c.

f.

5. And when this feeble, stammer'ng tongue Lies silent in the grave; Then, in a nobler, sweeter song, I'll sing thy power to save. [omit - - -] I'll sing thy power to save.

f.

'Ere I sleep, for every favor.' 8s, 3 & 6.

1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

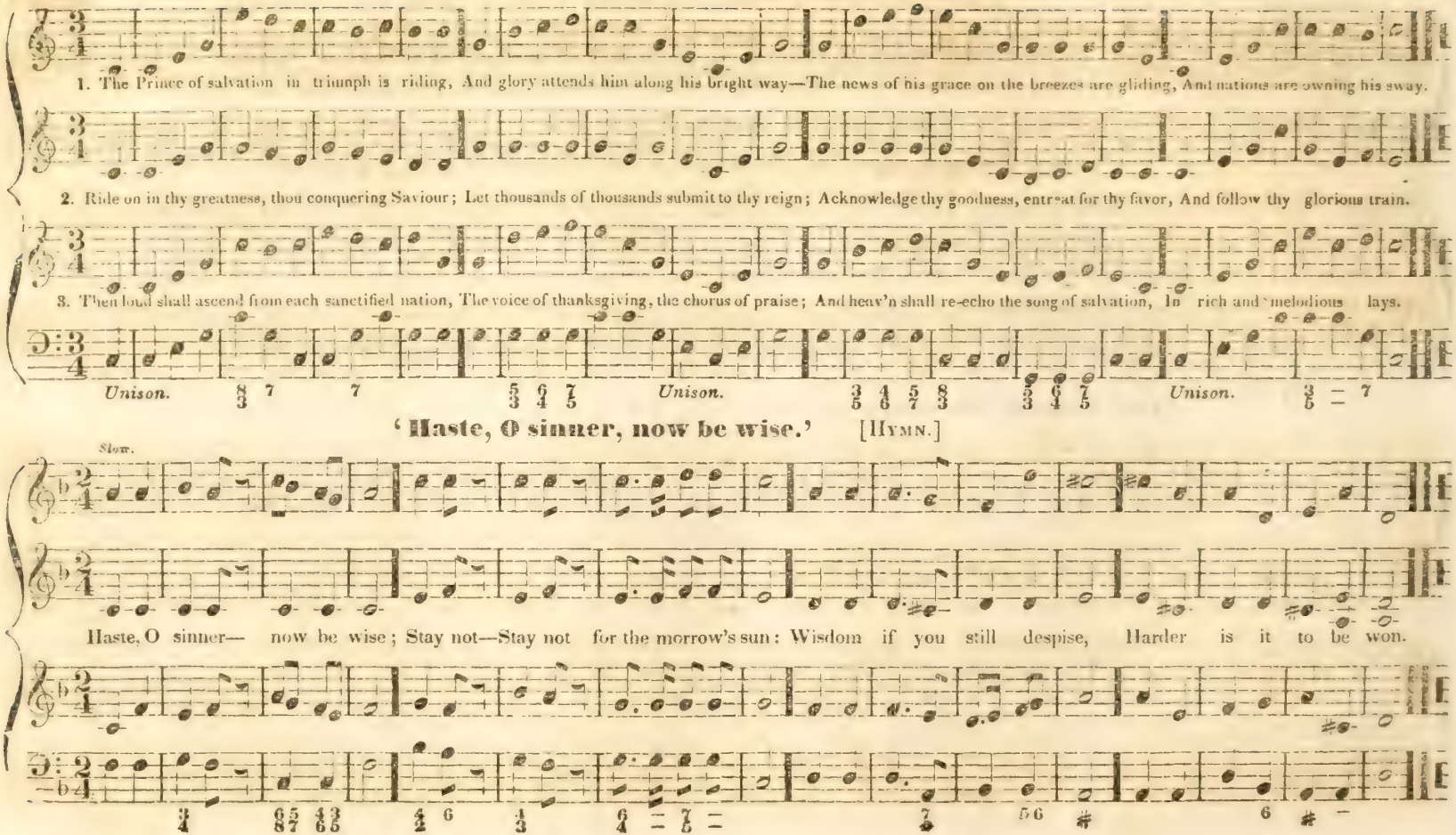
2. Leave me not, but ev - er love me; Let thy peace Be my bliss, Till thou hence re - move me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy pow - er.

4. And whene'er in death I slumber, Let me rise With the wise, Counted in their num - ber,

BURLINGTON. 12s, 11 & 8.

Words by S. F. Smith.


1. The Prince of salvation in triumph is riding, And glory attends him along his bright way—The news of his grace on the breezes are gliding, And nations are owning his sway.
2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.
3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heav'n shall re-echo the song of salvation, In rich and melodious lays.
Unison.
Unison.
Unison.
'Haste, O sinner, now be wise.' [Hymn.]
Slow.
Haste, O sinner— now be wise; Stay not—Stay not for the morrow's sun: Wisdom if you still despise, Harder is it to be won.

'Peace, troubled soul.'

Mazzinghi.

Second Treble.

1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

Second Treble.

2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,

Instrument.

Tenor.

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.

7 — 7 — 8 7 6 5 / 6 5 4 3 7

'Come, ye disconsolate.'

Webbe.

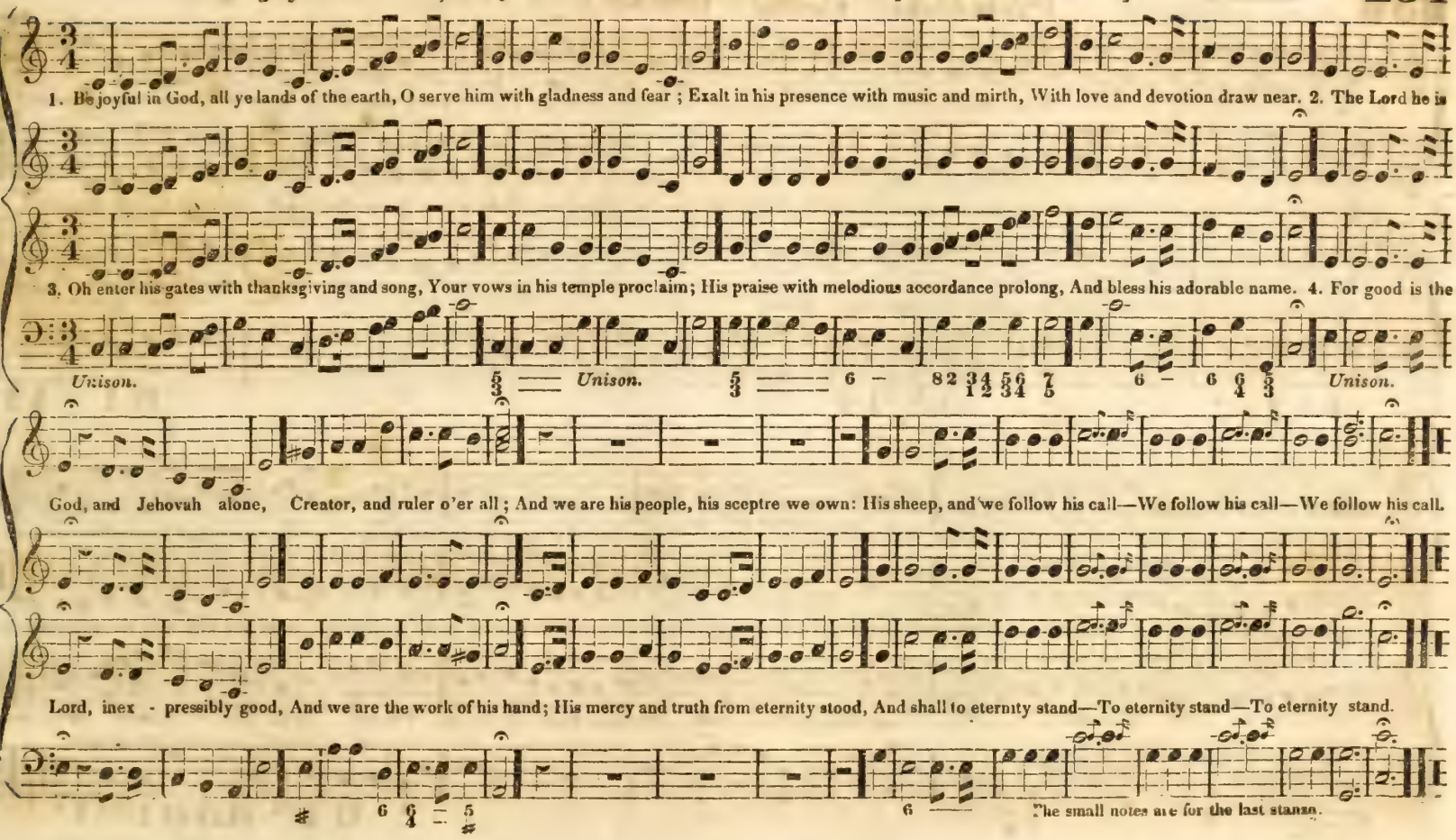
Solo.

1. Come, ye dis - con - solate, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure.

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
Here speaks the Comfort - er in God's name saying, "Earth has no sorrow that Heaven cannot cure."

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
2. Here speaks the Comforter, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."


1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exalt in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is
3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the
Unison.
Unison.
Unison.
God, and Jehovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call—We follow his call—We follow his call.
Lord, inex - pressibly good, And we are the work of his hand; His mercy and truth from eternity stood, And shall to eternity stand—To eternity stand—To eternity stand.
The small notes are for the last stanza.

PARMA. C. M. [Double.]

1. Behold the glories of the Lamb, Amid his Father's throne; Prepare new honors for his name, Prepare new honors for his name And songs before unknown.

3. Those are the prayers of all the saints, And these the hymns they raise; Jesus is kind to our complaints, Jesus is kind to our complaints, He loves to hear our praise.

5. Now to the Lamb that once was slain, Be endless blessings paid; [*Omit*] . . . . . .

2. Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, Hast made us, &c. And we shall reign with thee, And we shall reign, &c.

. . . . . Salvation, glory, joy, remain, Salvation, glory, joy, remain, Forever on his head— Forever on his head.

Larghetto.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day: Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name; Show thy reconciling face—Take away our sin and shame; From our worldly cares set free, May we

2d ending.

of eternal rest— Day of all the week the best, Emblem of eternal rest.

rest this day in thee—From our worldly cares set free, May we rest this day in thee.

3

Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4

May the gospel's joyful sound
Conquer sinners—comfort saints;
Make the fruits of grace abound.
Bring relief from all complaints
Thus let all our Sabbath's prove
Till we join the church above.

Church Psalmody, Hy 461

'How beauteous are their feet.' [Hymn.]

Andante Allegretto.

1. How beauteous are their feet Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound, Which kings and prophets waited for, And sought, but never found! 4, How blessed are our eyes, That

5. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6 * The Lord makes bare his arm Through

sweet their tidings are! "Zion, behold thy Saviour King, He reigns and triumphs here— He reigns—He reigns and triumphs here."

see this heavenly light! [*See ending, for this stanza, on next page.*]

all the earth abroad, Let every nation now be - hold Their Saviour and their God— behold Their Sa - viour and their God

Thirds

* In this stanza sing the small notes, in full chorus.

Ending for the fourth stanza

Pia.

Prophets and kings desired it long, But died without - - - - the sight.

Pia.

Ye christian heralds, go proclaim Salvation—salvation in Immanuel's name ; To distant climes the tidings bear, And plant the rose of Sharon—of Sharon there.

Geo. Hews.

HOLLEY. 7s.

1. Softly now the light of day Fades upon my sight away Free from care—from labor free, Lord, I would commune with thee.

2. Soon, for me, the light of day Shall for - ev - er pass away : Then, from sin and sorrow free, Take me, Lord, to dwell with thee ?

'Our Lord is risen from the dead.' [CHESHUNT.]

Altered from Dr. Arnold.

Allegro Maestoso.

1. Our Lord is risen from the dead, Our Jesus is gone up on high: The powers of hell are captive led, Dragged to the portals of the sky—

Dragged to the portals of the sky

2. There his triumphal chariot waits, And angels chant the solemn lay:

5. Lo! his triumphal chariot waits, And angels chant the solemn lay:

Unison.

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors, give way— Lift up your heads, ye heavenly gates! Ye ever - lasting doors, give way.

Lift up your heads, ye heavenly gates! Ye ev - erlasting doors, give way— Lift up your heads, ye heavenly gates! Ye ever - lasting doors give way.

[For 6th stanza see page 259.]

Unison.

Second Treble. Andante. Trio.

3. Loose all your bars of massy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

First Treble.

3. Loose all your bars of massy light, And wide un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

Base

3. Loose all your bars of massy light, th' e - the - real scene; He claims these mansions as his right, Receive the King of

glo - ry in— He claims these mansions as his right, Receive the King of glo - ry in.

glo - ry in— He claims these mansions as his right, Receive the King of glo - ry in.

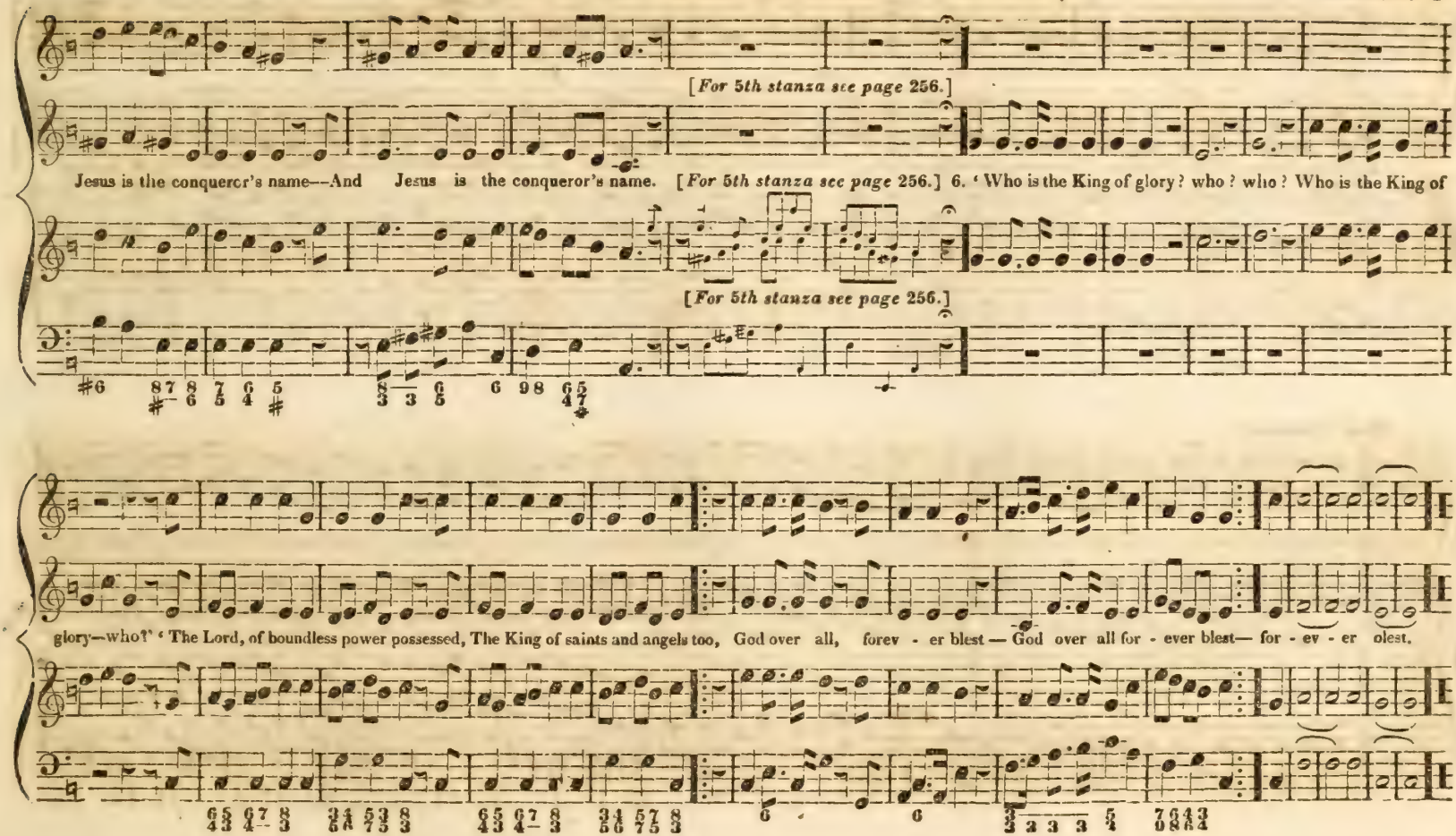
glo - ry in— Receive the King of glo ry in.

Allegro Maestoso.

4. Who is the King of glory— who? who? Who is the King of glory---who?

Who is the King of glory? The Lord, that all his foes o'ercome, That sin, and death, and hell o'erthrow; And

Who is the King of glory-- who? who? Who is the King of glory---who?


[For 5th stanza see page 256.]
Jesus is the conqueror's name—And Jesus is the conqueror's name. [For 5th stanza see page 256.] 6. 'Who is the King of glory? who? who? Who is the King of
[For 5th stanza see page 256.]
glory—who?' 'The Lord, of boundless power possessed, The King of saints and angels too, God over all, forev - er blest — God over all for - ever blest— for - ev - er blest.

'Before Jehovah's awful throne.' [Denmark.]

M. Madan.

Maestoso.

p. *m.* *f.* *p.*

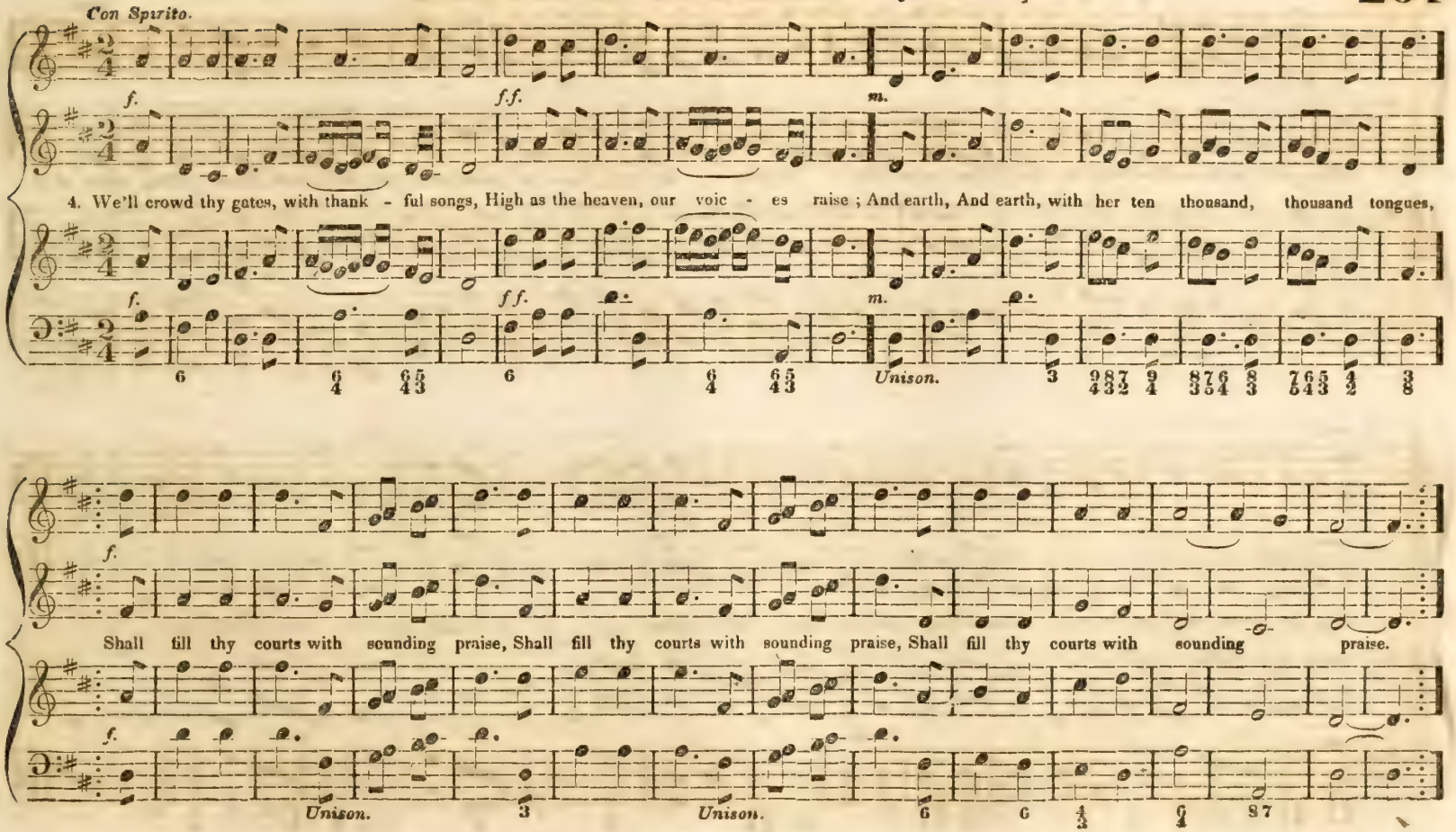
1. Before Jehovah's awful throne, Ye nations, bow with sacred joy : Know that the Lord is God alone ; He can create—and he destroy, He can create—and he destroy.

p. *m.* *f.* *p.*

Trio. Andante.

2. His sovereign power, without our aid, Made us of clay—and formed us men ; And when, like wandering sheep, we strayed, He brought us to his fold again, He brought us to his fold again.

mp.


Con Spirito.
f.
f.f.
m.
4. We'll crowd thy gates, with thank - ful songs, High as the heaven, our voic - es raise ; And earth, And earth, with her ten thousand, thousand tongues,
f.
f.f.
m.
Unison.
f.
Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.
f.
Unison.
Unison.

f. *p.* *f.*

Wide—wide as the world—is thy command, Vast—as eternity— eternity— thy love ; Firm—as a rock—thy truth shall stand, When rolling years shall

f. *p.* *f.*

Unison. *Unison.* *Unison.*

p. *m.* *f.*

cease to move—shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move—shall cease to move

p. *m.* *f.*

Allegretto Maestoso

F.

We praise thee, O God, we acknowledge thee to be the Lord; all the earth doth worship

F.

We praise thee, O God, we acknowledge thee to be the Lord; all the earth doth worship thee—doth worship thee—all the earth doth worship

F.

we acknowledge thee to be the Lord; all the earth doth worship thee - - - - -

F. *Unison.*

We praise thee, O God, we acknowledge thee to be the Lord; doth worship thee—worship thee - -

m. *Soli.*

thee—doth worship thee— the Father ev - er - last - ing. To thee all angels cry a - loud—

M.

thee—doth worship thee— the Father ev - er - last - ing.

M. *Soli.*

- - - doth worship thee— the Father ev - er - lasting. To thee all angels cry a -

M.

doth worship thee—The Father ev - er - lasting.

Cho. f — *Soli.*

The heavens, and all the powers therein. To thee

Cho. F.

The heavens, and all the powers therein.

Cho. F. — *Soli.*

- - loud—The heavens, and all the powers therein. To thee— cherubim— cherubim and seraphim con - tin - ually do cry :

Cho. F.

The heavens, and all the powers therein.

*Adagio.**

cherubim— cherubim and seraphim con - tinually do cry :— Ho - ly! Ho - ly! Holy! Lord God of Sabaoth!

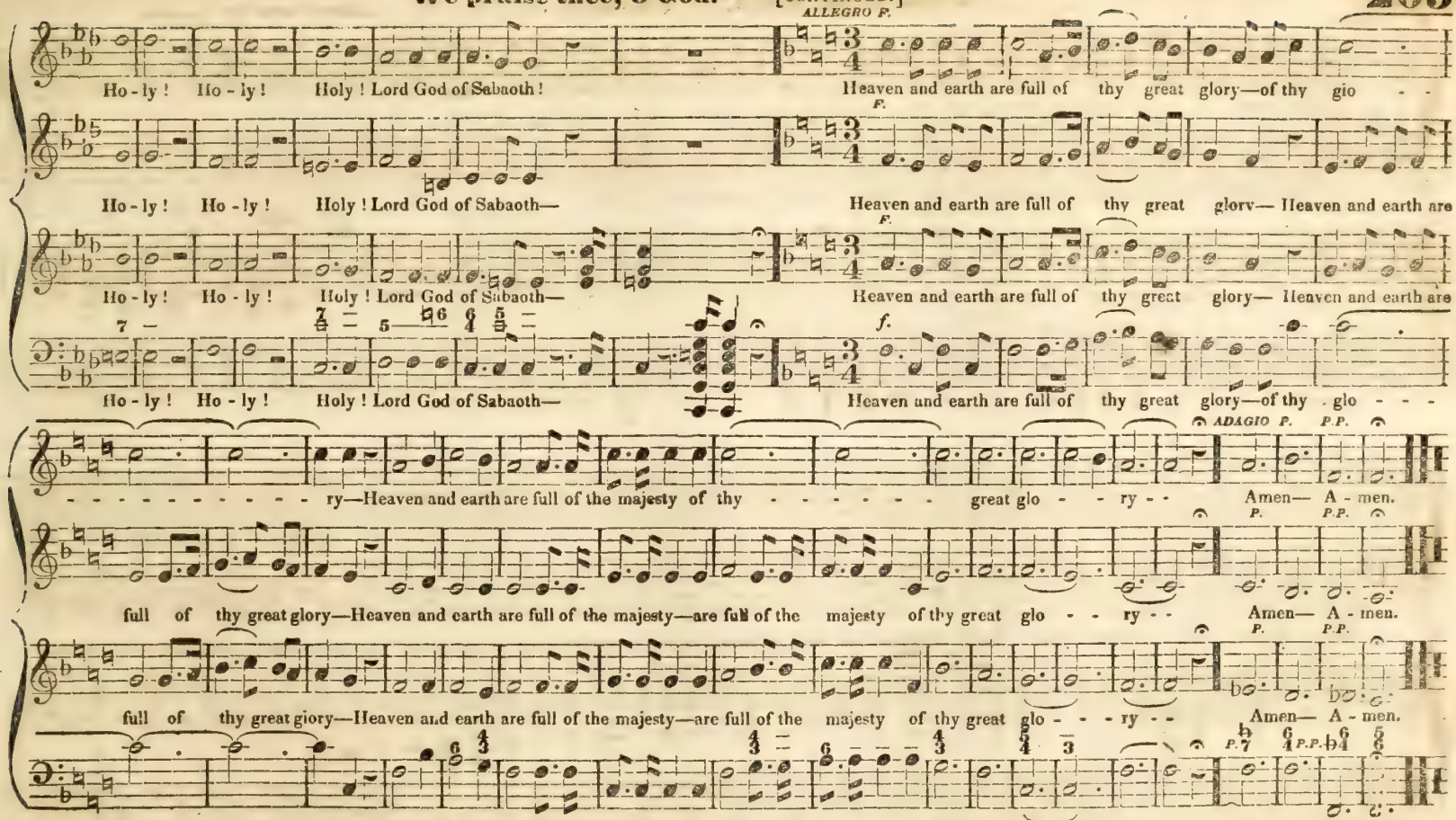
cherubim— cherubim and seraphim con - tinually do cry :— Ho - ly! Ho - ly! Holy! Lord God of Sabaoth!

Ho - ly! Ho - ly! Holy! Lord God of Sabaoth!

Sym.

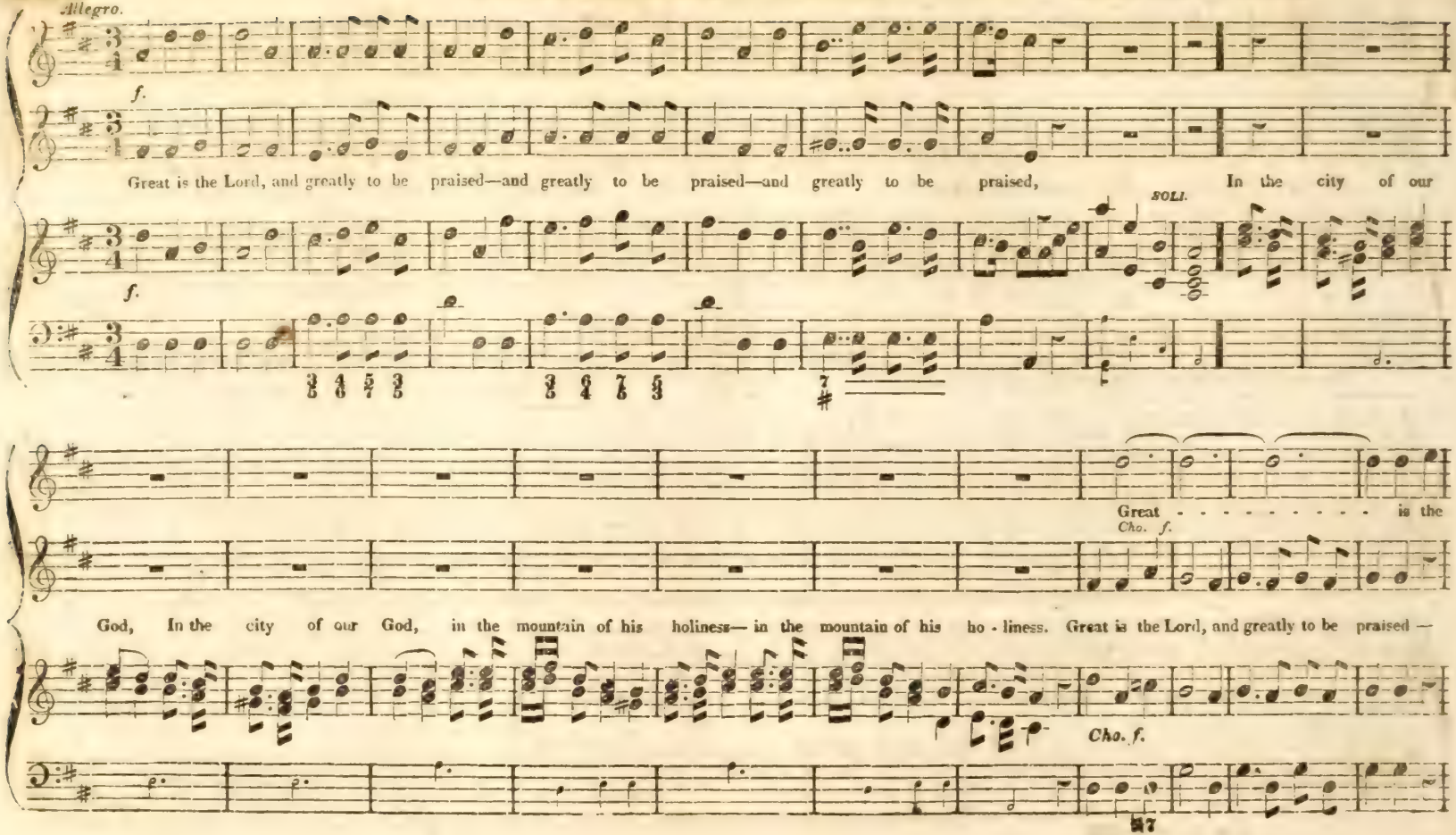
Ho - ly! Ho - ly! Holy! Lord God of Sabaoth!

* The instrumental accompaniment here (whether the Organ or other instruments) should be played in 16th relations, 1st Class, 2d Derivative: or &c.


ALLEGRO F.
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth ! Heaven and earth are full of thy great glory—of thy gio - - - ry—Heaven and earth are full of the majesty of thy - - - - - - - great glo - - - ry - - Amen— A - men.
F.
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth— Heaven and earth are full of thy great glorv— Heaven and earth are full of thy great glory—Heaven and earth are full of the majesty—are full of the majesty of thy great glo - - - ry - - Amen— A - men.
F.
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth— Heaven and earth are full of thy great glory— Heaven and earth are full of thy great glory—Heaven and earth are full of the majesty—are full of the majesty of thy great glo - - - ry - - Amen— A - men.
f.
Ho - ly ! Ho - ly ! Holy ! Lord God of Sabaoth— Heaven and earth are full of thy great glory—of thy glo - - - - - - - - - - - - ry—Heaven and earth are full of the majesty—are full of the majesty of thy great glo - - - ry - - A - men—A - men.
ADAGIO P. P.P.
P. P.P.
P. P.P.
P.P.P.

'Great is the Lord.' [Anthem.]

Altered from Dr. Calcott.



Lord, - - and greatly to be praised In the city of our God—In the city of our God—in the mountain of his holiness—in the

Great is the Lord, and greatly to be praised—

mountain of his holiness— *Cho. f.*

Great is the Lord, and greatly to be praised— Great is the Lord, and greatly to be praised, In the

Cho. f.

6/4 5/3 6/4 5/3 6/4 5/3 6/4 5/3 — 6/4 5/3 6/4 5/3 6/4 5/3 6/4 5/3 — *Unison.*

Soli. *Cho* *P.*

city of our God—In the city of our God—in the mountain of his holiness---in the mountain of his holiness--- Great is the Lord, and

Cho. *P.*

f.

greatly to be praised, In the city of our God, in the mountain of his holiness--- A - men, A - men.

f.

O praise God in his holiness, Praise him in the firmament—in the firmament of his power; Praise him in his noble acts—Praise him in his noble acts—

Praise him upon the lute and harp;

Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute—upon the lute and harp;

Unison.

Praise him upon the lute and harp!

Praise him in the cymbals--in the cymbals and dances, Praise him on strings—on strings and pipes— Let every thing that hath breath—Let

Let every thing that hath breath—Let every thing that hath breath - -

Unison.

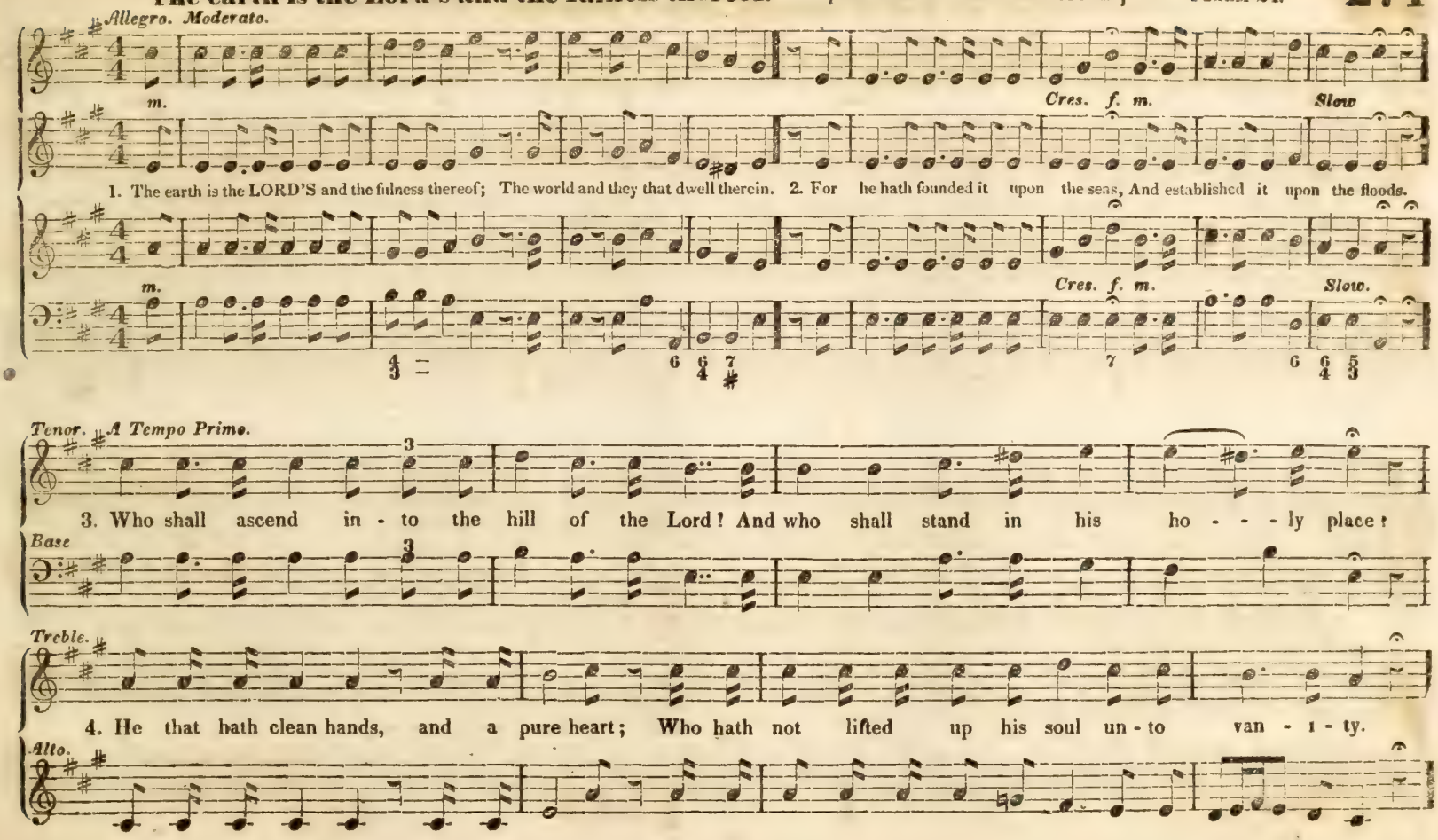
Let

Let every thing that hath breath praise the Lord---that hath breath praise the Lord.

every thing that hath breath---that hath breath praise the Lord---that hath breath praise the Lord. Praise the Lord— Praise the Lord.

- - - - - - - - - - - - - - that hath breath praise the Lord---that hath breath praise the Lord.

every thing that hath breath---that hath breath praise the Lord---that hath breath praise the Lord


Allegro. Moderato.
m.
Cres. f. m.
Slow
1. The earth is the LORD'S and the fulness thereof; The world and they that dwell therein. 2. For he hath founded it upon the seas, And established it upon the floods.
m.
Cres. f. m.
Slow.
Tenor. A Tempo Prima.
3. Who shall ascend in - to the hill of the Lord! And who shall stand in his ho - - - ly place?
Base
Treble.
4. He that hath clean hands, and a pure heart; Who hath not lifted up his soul un - to van - i - ty.
Alto.

m. Cres. f. m. Dim. p.

5. He shall receive the blessing from the LORD, And righteousness from the God of his sal - va - tion— And righteousness from the God of his sal - vation.

m. Cres. f. m. Dim. p.

Dim. Slow. p. f. A tempo primo.

6. This is the gen - e - ra - tion of them that seek him, That seek thy face, O God of Jacob. 7. Lift up your heads, O ye gates; and be ye lifted up, ye ever -

m. f. Slow. Dim. p. f. A tempo primo.

Unison.

f. f. *m.*

lasting doors, And the King of Glory shall come in—the King of Glory shall come in—the King of Glory shall come in. 8 Who is this King of Glory?

f. f.

Unison.

f. f.

Who is this King of Glory? The LORD—The LORD, strong and mighty, The LORD—The LORD, mighty in battle.

f. f.

f. *f. f.*

9. Lift up your heads, O ye gates; Even lift them up, ye ever - lasting doors, And the King of Glory shall come in— The King of Glory shall come in— The

f. *f. f.* *Unison.*

m. *f. f.*

King of Glory shall come in. 10. Who is this King of Glory? Who is this King of Glory? The Lord of hosts— The Lord of hosts, he is the King of Glory—

f. f.

he is the King of Glory— he is the King—the King of Glory— he is the King—the King of Glory— he is the King of glo - ry.

FEDERAL STREET. L. M.

H. K. Oliver.

See, gentle patience smile on pain, See, dying hope revive again; Hope wipes the tear from sorrow's eye, While Faith points upward to the sky.

Moderato

In Judah is God known, His name is great in Israel— In Judah is God known—His name is great in Israel— His name is

In Judah is God known, His name is great in Israel— In Judah is God known—His name is great in Israel— in

In Judah is God known, His name is great in Israel— His name is great in Israel— is

In Judah is God known, His name is great in Israel— In Judah is God known—His name is great in Israel— His name is

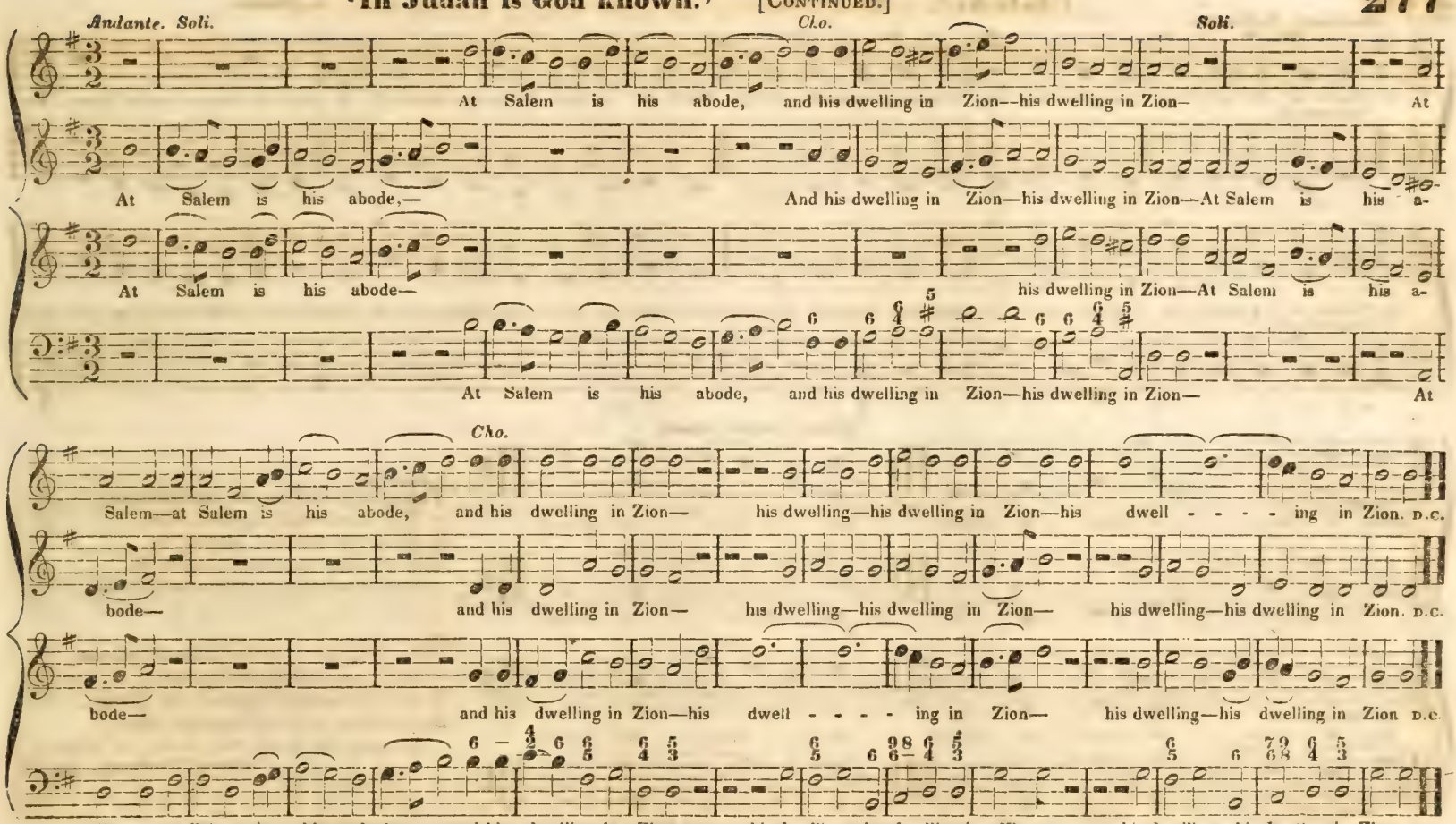
To be sung at the close only

great—His name is great—His name is great in Israel— His name is great—His name is great—His name is great in Israel. A - men— A - men.

great— is great—His name is great in Israel— is great— is great—His name is great in Israel. A - men— A - men.

great— is great—His name is great in Israel— is great— is great—His name is great in Israel. A - men— A - men.

great—His name is great—His name is great in Israel— His name is great—His name is great—His name is great in Israel. A - men — A - men


Andante. Soli.
Cho.
Soli.
At Salem is his abode, and his dwelling in Zion—his dwelling in Zion— At
At Salem is his abode,— And his dwelling in Zion—his dwelling in Zion—At Salem is his a-
At Salem is his abode— his dwelling in Zion—At Salem is his a-
At Salem is his abode, and his dwelling in Zion—his dwelling in Zion— At
Cho.
Salem—at Salem is his abode, and his dwelling in Zion— his dwelling—his dwelling in Zion—his dwell - - - - ing in Zion. D.C.
bode— and his dwelling in Zion— his dwelling—his dwelling in Zion— his dwelling—his dwelling in Zion. D.C.
bode— and his dwelling in Zion—his dwell - - - - ing in Zion— his dwelling—his dwelling in Zion D.C.
Salem—at Salem is his abode, and his dwelling in Zion— his dwelling—his dwelling in Zion— his dwelling—his dwelling in Zion. D C

SELA.* 8s. & 6s.

L. Mason.

Andante Moderato.

1. There is an hour of peaceful rest, To mourning wanderers given: There is a tear for souls distressed, A balm for every wounded breast, 'Tis

Sing small notes.

2. There is a home for weary souls, By sins and sorrows driven; When tossed on life's tempestuous shoals, Where storms arise, and ocean rolls, And

Sing small notes.

Ending for last stanza.

found a - lone, a - lone in heaven. the dawn of heaven.

the dawn of heaven.

all is drear, is drear but heaven. the dawn of heaven.

Sing large notes.

3

There faith lifts up the tearless eye,
The heart with anguish riven,
It views the tempest passing by,
Sees evening shadows quickly fly,
And all serene, serene—in heaven

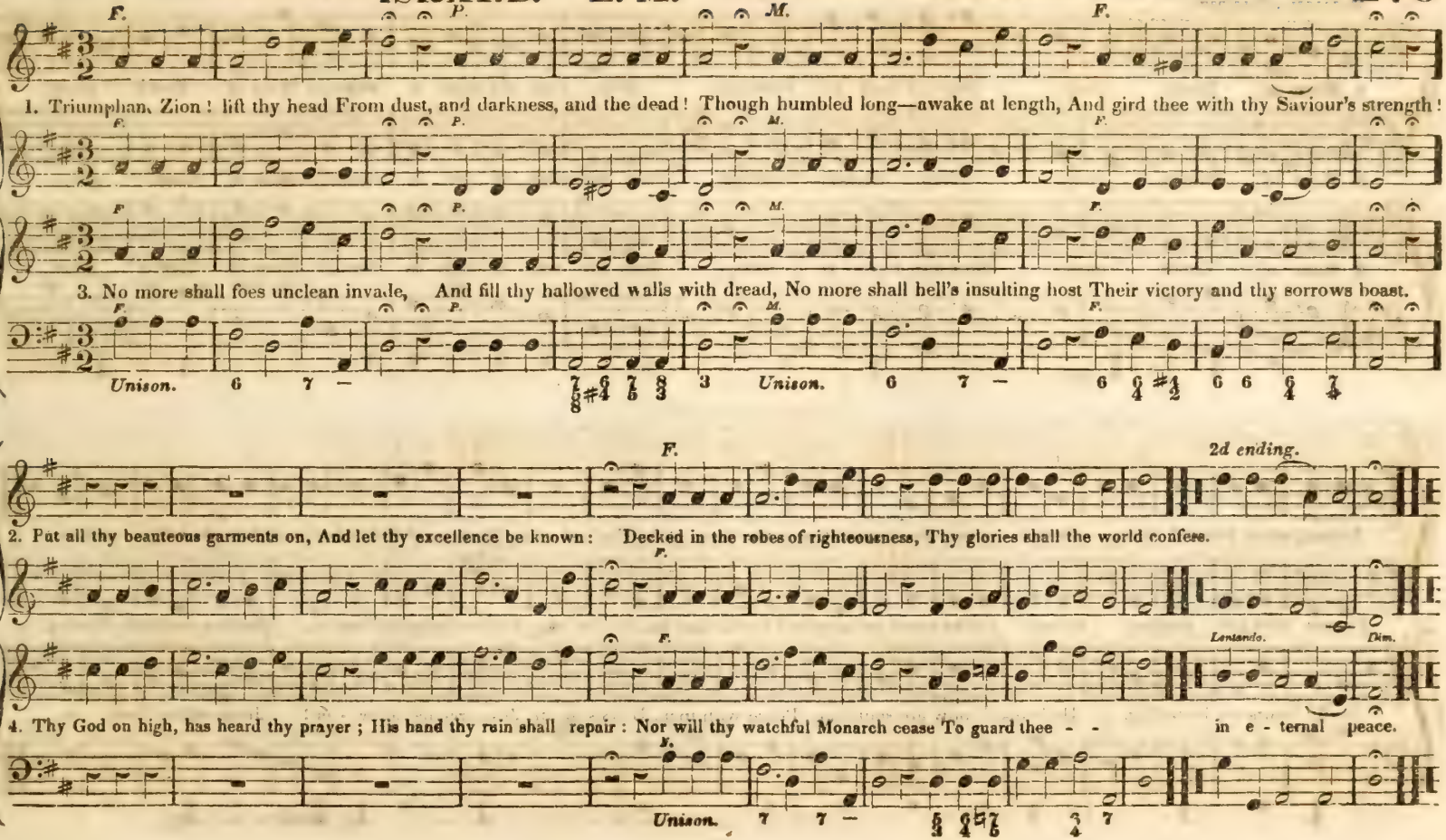
Sing large notes.

4

There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom,
Beyond the dark and narrow tomb
Appears the dawn, the dawn—of heaven.

Church Psalmody, Hy. 639

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.


F.
P.
M.
F.
1. Triumphant Zion! lift thy head From dust, and darkness, and the dead! Though humbled long—awake at length, And gird thee with thy Saviour's strength!
3. No more shall foes unclean invade, And fill thy hallowed walls with dread, No more shall hell's insulting host Their victory and thy sorrows boast.
Unison.
2d ending.
2. Put all thy beauteous garments on, And let thy excellence be known: Decked in the robes of righteousness, Thy glories shall the world confess.
Lentando.
Dim.
4. Thy God on high, has heard thy prayer; His hand thy ruin shall repair: Nor will thy watchful Monarch cease To guard thee - - in e - ternal peace.

'Morn of Zion's glory.'

Words by S. F. Smith

Moderato Maestoso.

1. Morn of Zion's glory, Brightly thou art breaking, Holy joys, thy light is waking; Morn of Zion's glory,

2. Morn of Zion's glory, Ev'ry human dwelling, With thy notes of joy is swelling; Morn of Zion's glory,

3. Morn of Zion's glory, Now the night is riven, Now the star is high in heaven; Morn of Zion's glory,

Ancient saints foretold thoe, Seraph - angels glad behold thee; See them glide, Far and wide, Streams of rich salvation, Flow to ev'ry nation.

Distant hills are ringing, Echoed voices sweet are singing; Haste thee on, like the sun, Paths of splendor tracing, Heathen midnight chasing.

Joyful hearts are bounding, Hallelujah's now are sounding; Peace with men, Dwells again, Jesus reigns forev - er! Jesus reigns forev er.

LABAN.* L. M. [Double] or L. M. 61.

Slow and Distinct.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye:

Ritard.

2. When in the sultry glebe I faint, Or on the thirsty mountain pant, To fertile vales, and dewy meads My weary, wandering steps he leads;

My noon-day walks he shall at - tend, And all my midnight hours defend, My noon-day walks he shall at - tend, And all my midnight hours defend.

A Tempo. *Ritard.* *A Tempo.* *Ritard.*

pp. Where peaceful rivers, soft and slow, — Amid the verdant landscape flow, Where peaceful rivers, soft and slow, Amid the verdant landscape flow.

* Be careful and not sing too fast.

ACLIN.* L. M. [Double.]

Church Psalmody, Ps. 19, 3d pt. L. Mason.

1. The heavens declare thy glory, Lord, in every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fairer lines.

3. Sun, moon, and stars, convey thy praise Round all the earth, and never stand, So when thy truth began its race, It touched and glanced on every land.

5. —Great Sun of Righteousness, arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise; Thy laws are pure, thy judgments right.

2. The rolling sun, the changing light, And nights, and days, thy power confess; But that blest volume thou hast writ Reveals thy justice and thy grace.

4. *mf* Nor shall thy spreading gospel rest, Till through the world thy truth has run; Till Christ has all the nations blest, Which see the light, or feel the sun.

6. Thy noblest wonders here we view, In souls renewed and sins forgiven: *aff* Lord, cleanse my sins, my soul renew, And make thy word my guide to heaven.

Unison.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprie work

Spirited—bold—energetic.

ZEPHON. L. M.

1. *f.* ! ! Stand up, my soul—shake off thy fears, And gird the gos - - - - pel armor on; March to the gates of endless joy,

Unison. 3 6 4 6 6 65 87 *Unison.* 5 565 6 5 4 6 4 6 65 43 65
3 43 65 3 343 ♯ 3 2 98 43

Where Jesus, thy great Captain's gone, Where Jesus, thy great Captain's gone.

Thirds and Octaves. *Unison.* 3 6 6 6 5
4 3

2

Hell and thy sins resist thy course;
But hell and sin are vanquished foes;
Thy Jesus nailed them to the cross,
And sung the triumph when he rose.

3

Then let my soul march boldly on,
Press forward to the heavenly gate;
p. ! ! There peace and joy eternal reign,
— And glittering robes for conquerors wait.

4

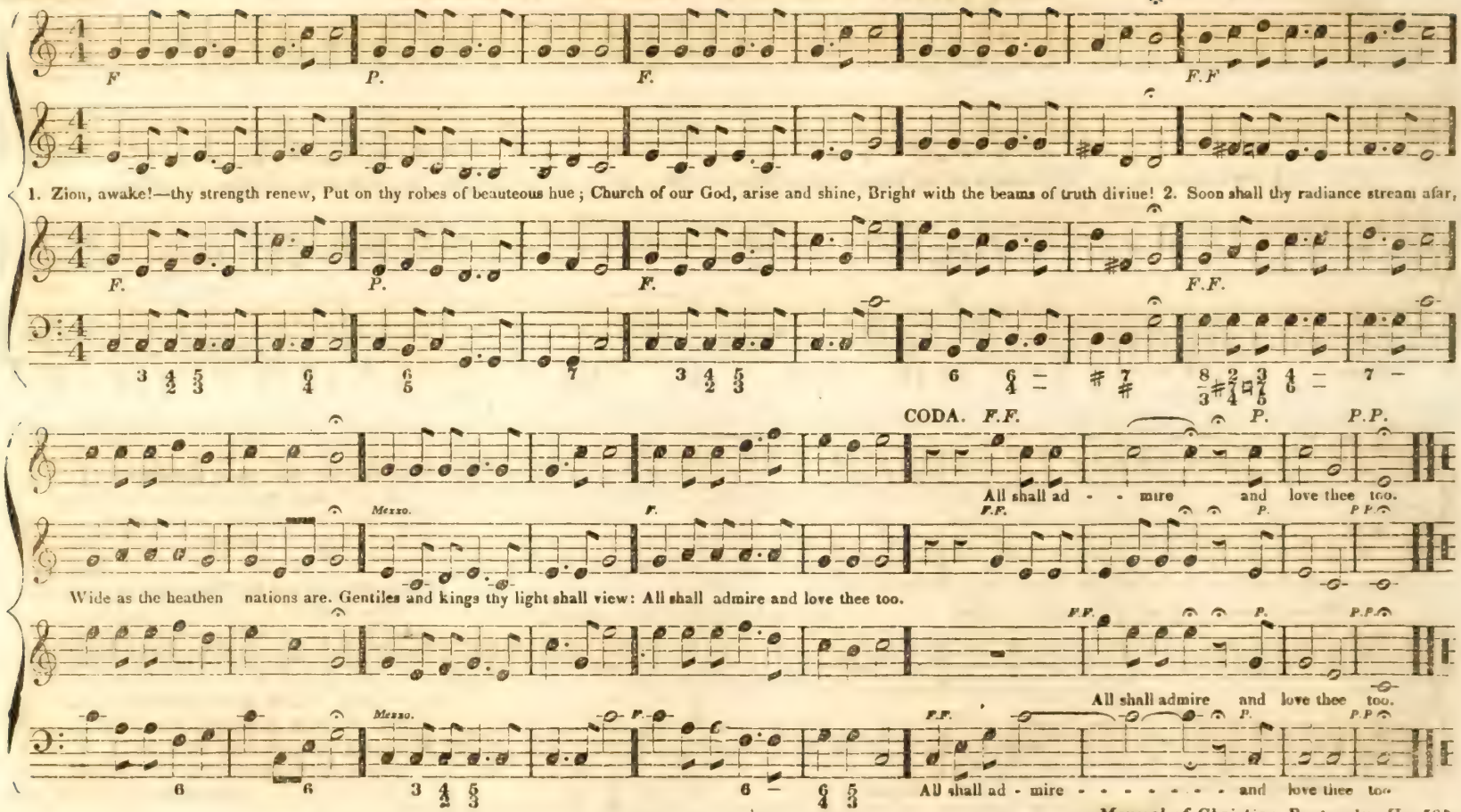
f. ! ! There shall I wear a starry crown,
And triumph in almighty grace;
While all the armies of the skies
Join in my glorious Leader's praise

Church Psalmody, Hy. 380

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

EGLON. L. M. [Double.]

G. F. Kübler.



Manual of Christian Psalmody, Hy. 528.

'Wake! Isles of the south.' [Missionary Hymn.]

L. Mason.

Adagio. * *Allegro.* *f.*

Wake! Wake! Isles of the South! Wake! Isles of the South! your redemption is near! No longer repose in the borders of gloom! The strength of his chosen in

f. *Unison.* *Unison.*

Mez.

love will appear, And light shall arise on the verge of the tomb. The billows that girt you, the wild waves that

Mez.

* The organ, or other instruments may play these four measures in 16th relations, 1st class, 2d derivative; or &c.

p. *Dim.* *p.p.* *Mez.* *f.*

roar, The zephyrs that play when the ocean storms cease, Shall waft the glad sound to your desolate shore, Shall waft the glad tidings of pardon and peace—Shall waft the glad

p. *Dim.* *p.p.* *Mez.* *f.*

Unison.

tidings of pardon and peace. The heathen will hasten to welcome the time, The

Unison.

day-spring, the prophet in vision once saw; When the beams of Messiah will illumine each clime, And the isles of the ocean shall wait for his law.

Unison.

m.

On the regions that sit in the darkness of night, The land of despair, to ob - livion a prey; The morning will

m

Unison. *Unison.*

m. Cres. f.

open with healing and light; The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-day, The glad star of Bethlehem will brighten to-

6 6 5 4 3 Unison. 6 6 5 6 6 6 4 5 3 Unison. 3 5

m. Cres. f.

f. f. mp. f.

day— The glad Star of Bethlehem will brighten to-day—The glad Star of Bethlehem will brighten to-day— will brighten to day— will brighten to-day.

f f. mp. f.

7 6 6 4 5 3 Unison. 5 3 7

'Wake the song of jubilee.' [Hymn.]

Arranged from a 'Dona Nobis,' by Haydn.
Church Psalmody, Hy. 546.

Allegro. f

Wake! Wake! Wake the song of jubilee— Wake! Wake! Wake the song of jubilee, Let it echo o'er the sea!

Wake! Wake! Wake the song of jubilee! Wake! Wake! Wake the song of jubilee, Let it e - - - - - - - cho o'er the

Wake! Wake! Wake the song of jubilee— Wake! Wake! Wake the song of jubilee, Let it e - - - - - - - cho o'er the

Wake! Wake! Wake the song of jubilee— Wake! Wake! Wake the song of jubilee, Let it echo o'er the sea!

f f.

Wake the song of jubilee--the song of jubilee—the song of jubilee, Let it echo o'er the sea—Let it echo o'er the sea!

sea! Wake the song of jubilee—the song of jubilee—the song of jubilee, Let it echo o'er the sea--Let it echo o'er the sea!

f f.

sea! - - - - - - - - - - the song of jubilee, Let it echo o'er the sea—Let it echo o'er the sea!

f f.

Wake the song of Jubilee—the song of jubilee—the song of jubilee, Let it echo o'er the sea—Let it echo o'er the sea!

Now is come the promised hour; Jesus reigns with sovereign power! 2. All ye nations, join and sing, 'Christ, of lords and kings is

Now is come the promised hour; Jesus reigns with sovereign power; 2. All ye nations, join and sing, 'Christ, of lords and kings is

Now is come the promised hour; Jesus reigns with sovereign power! 2. All ye nations, join and sing, 'Christ, of lords and kings is

Jesus reigns with sovereign power! 2. All ye nations, join and sing, 'Christ, of lords and kings is

King!' of lords - - and kings is King!' 'Christ, of lords and kings is King!' Let it sound from shore to shore,

King!' Christ, of lords and kings is King!' Christ, of Lords and kings is King!' Let it sound from shore to shore,

King!' 'Christ, of lords and kings is King!' Christ of lords and kings is King!' Let it sound from shore to shore,

Unison.

King!' 'Christ, of lords and kings is King!' 'Christ of lords and kings is King! Let it sound from shore to shore

Jesus reigns for - ev - er - more! forevermore! forevermore! 3. Now the desert lands rejoice, And the islands join their

Jesus reigns for - ev - er - more! forevermore! forevermore! 3. Now the desert lands rejoice, And the islands

Jesus reigns for - ev - er - more! forevermore! forevermore! 3. Now the desert lands rejoice, And the islands

Jesus reigns for - ev - er - more! forevermore! forevermore! 3. Now the desert lands rejoice, And the islands join their

voice, the islands join their voice; Yea, the whole creation sings, Je - sus is the King of kings. Wake the song of jubilee— Wake the song of jubilee—

join - - their - voice; Yea, the whole creation sings, Je - sus is the King of kings. - - - - - - - - - -

join - - - their voice; Yea, the whole creation sings, Wake the song of jubilee— Wake the song of jubilee—

Unison.

voice the islands join their voice, Yea, the whole creation sings, Je - sus is the King of kings. - - - -

Wake the song of jubilee— Wake the song of jubilee— Let it echo— echo o'er the sea!

Wake the song of jubilee— Wake the song of jubilee, Let it echo o'er the sea!

Wake the song of jubilee— Wake the song of jubilee, Let it echo o'er the sea!

Wake the song of jubilee— Wake the song of jubilee— Let it echo— echo o'er the sea!

p. *f.* *f.f.* *p.*

Let it ech - o o'er the sea! Wake the song of ju - bi - lee; Let it echo— echo— o'er the sea.

p. *f.* *f.f.* *p.*

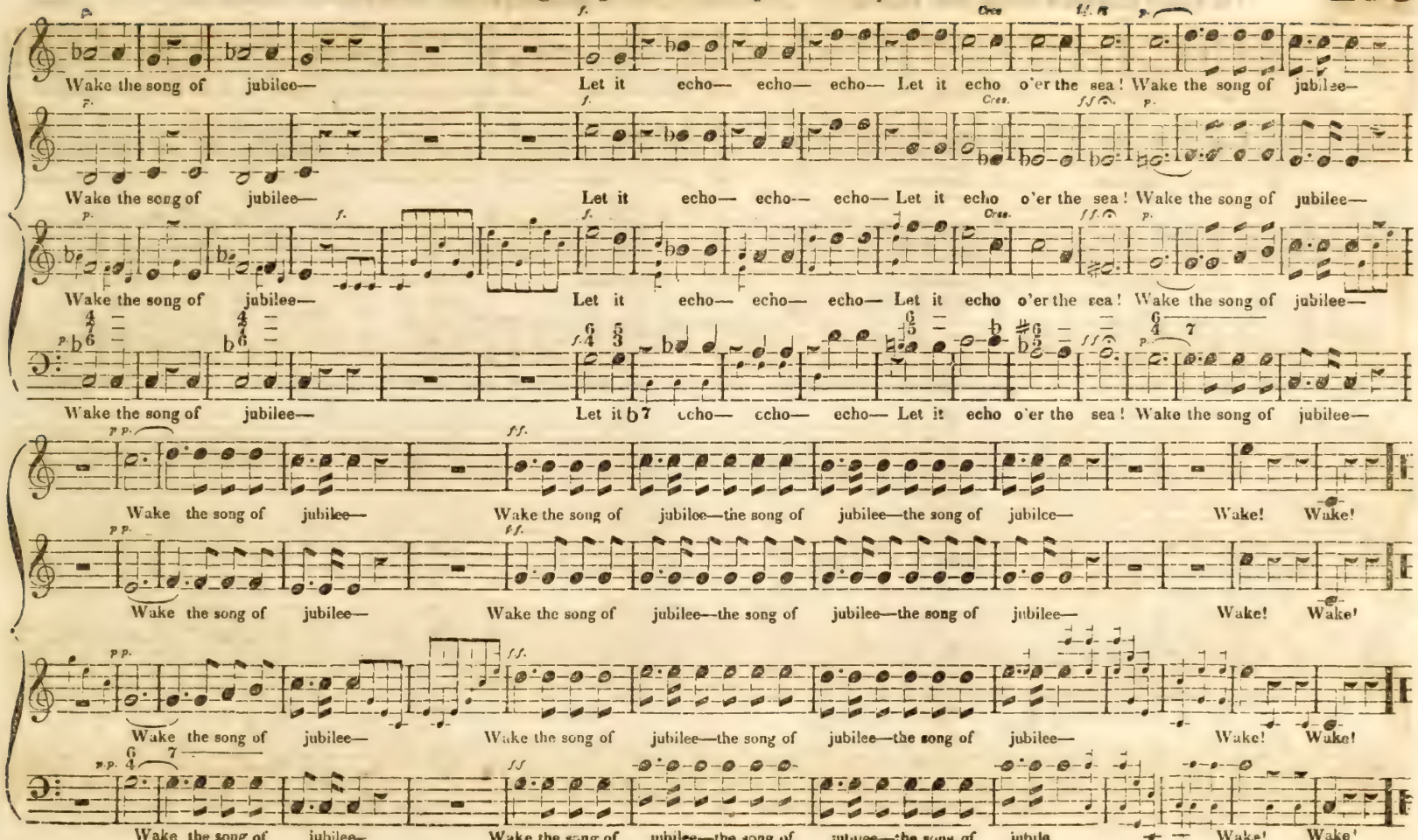
Let it ech - o o'er the sea! echo— echo— echo o'er the sea; Let it echo— echo— o'er the sea.

p. *f.* *f.f.* *p.*

Let it ech - o o'er the sea! Wake the song of ju - bi - lee, Let it echo— echo— o'er the sea

Unison. *p.* *f.* *f.f.* *p* *Unison.*

Let it ech - o o'er the sea! Wake the song of ju - bi - lee; Let it echo— echo— o'er the sea


Wake the song of jubilee— Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee— Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee— Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee— Let it echo— echo— echo— Let it echo o'er the sea! Wake the song of jubilee—
Wake the song of jubilee— Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!
Wake the song of jubilee— Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!
Wake the song of jubilee— Wake the song of jubilee—the song of jubilee—the song of jubilee— Wake! Wake!
Wake the song of jubilee— Wake the song of jubilee—the song of jubilee—the song of jubile Wake! Wake!

'O Give thanks unto the Lord.' [ANTHEM.] From the introductory chorus of the oratorio "La Caduta Di Gerico" by G. A. Hasse.

O give thanks— O give thanks unto the Lord— call upon his name— call upon his name—make known his deeds among the people—

O give thanks— O give thanks unto the Lord— call upon his name— call upon his name—make known his deeds among the people—

O give thanks— O give thanks un - to the Lord— call upon his name— call upon his name—make known his deeds among the people—

O give thanks— O give thanks un - to the Lord— call upon his name— call upon his name—make known his deeds among the people—

Glory ye in his ho - ly name. O give thanks un - to the Lord—un - to the Lord—

Glory ye in his ho - ly name—Glory ye in his ho - ly name. O give thanks un - to the Lord— unto the Lord—

Glory ye in his ho - ly name—Glory ye in his ho - ly name. O give thanks unto the Lord—un - to the Lord—

Glory ye in his ho - ly name. O give thanks un - to the Lord unto the Lord--

For his mercy endureth—endureth forever— His mercy endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

For his mercy en - dur - - - eth forever— His mercy endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

For his mercy endureth—his mercy endureth forever—His mercy endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

Unison.

For his mercy en - dur - - eth forever—His mercy endureth forever. O give thanks— O give thanks unto the Lord—Call upon his name—

Call upon his name, make known his deeds among the people—Glory ye in his holy name—Glory ye in his ho - ly name - - - - -

Call upon his name, make known his deeds among the people—Glory ye in his holy name— in his ho - ly name -in his ho - ly name.

Call upon his name, make known his deeds among the people-- Glory ye in his ho - ly name— in his ho - ly name.

Call upon his name, make known his deeds among the people— Glory ye in his ho ly name.

'When lost in wonder.' [Motette.]

Webbe.

Andante. Soli. *Chorus. p.* *f.*

CHORUS p *f*

When lost in wonder, I behold, Yon azure starr'd with shining gold; Or on the moon's soft lustre gaze, As through the spangled heavens she strays:

First and Second Treble. *CHORUS p.* *f.*

2d time. They heard, and at the joyful sound, Unnumbered planets blazed around.

CHORUS p. *f.* *Sym.* *Fm*

Soli. p.

Warmed by de - vo - tion's hallowed fire, Oh! may my soul to heaven aspire; To him, whose powerful word we know, Gave these resplendent

orbs to glow; They heard, involved in central night, The great command, "Let there be light!" D. C. Chorus. 'They heard, &c.'

'O what beauty, Lord, appears.' [MOTETTE.] Arranged from a 'Kyrie,' by Mozart.

Adagio. *Tenor.* *Tutti.*

O what beauty, Lord, ap - pears, In thy courts—thy

Base. *Tutti.*

O what beauty, Lord, appears In thy courts of holy praise— O what beauty—what beau - ty In thy courts—thy

Accompt.

Tenor. *f.*

courts of ho - ly praise—O what beau - ty, Lord, ap - pears— In thy courts—thy courts of ho - ly praise; Unto

Alto. *f.*

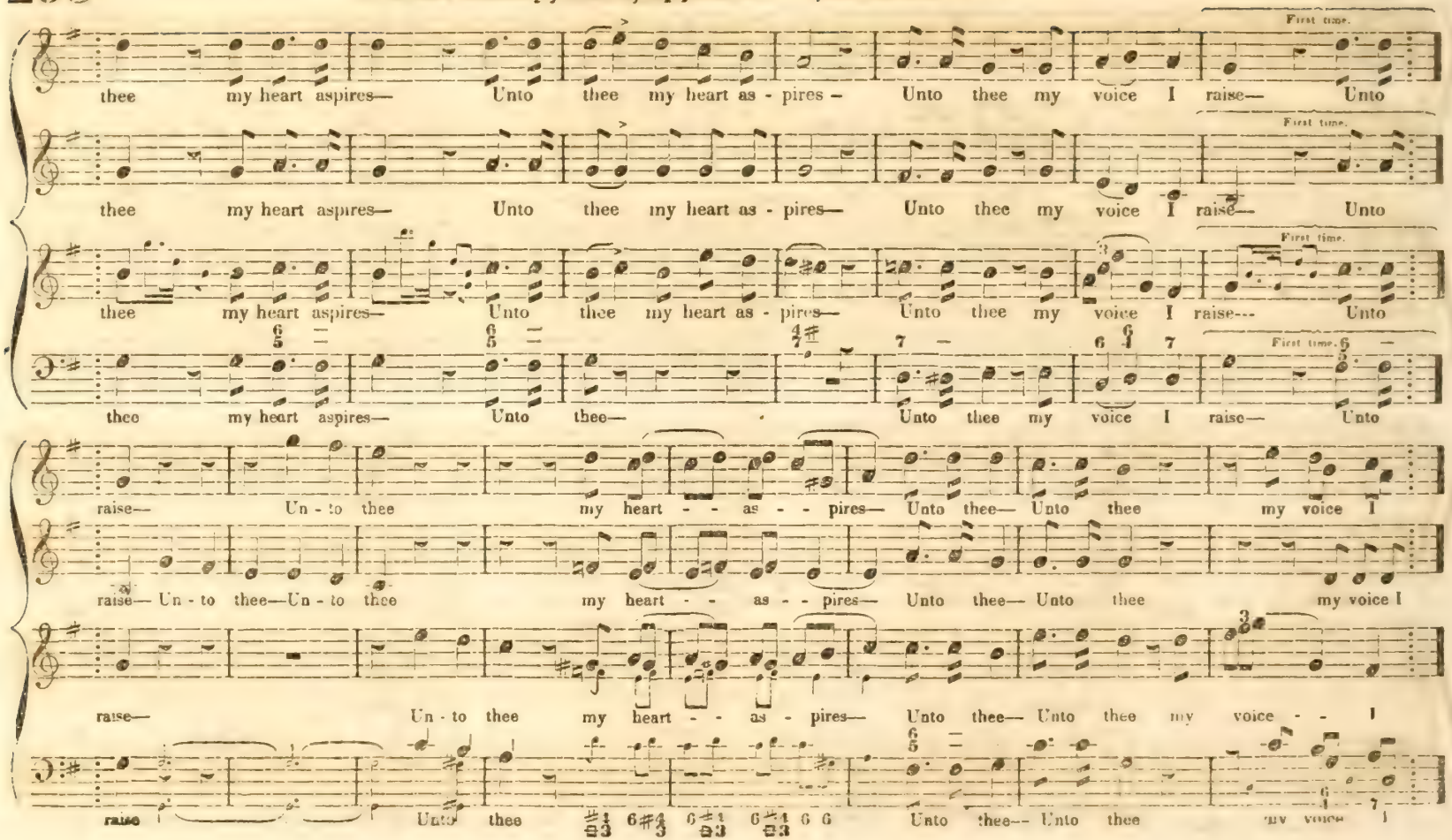
courts of ho - ly— O what beau - ty, Lord, ap - pears— In thy courts—thy courts of ho - ly praise; Unto

Treble. *f.*

O what beau - ty, Lord, ap - pears— In thy courts—thy courts of ho - ly praise; Unto

Base *f.*

praise—O what beau - ty, Lord, appears— In thy courts—thy courts of ho - ly praise; Unto


First time.
thee my heart aspires— Unto thee my heart as - pires – Unto thee my voice I raise— Unto
thee my heart aspires— Unto thee my heart as - pires— Unto thee my voice I raise— Unto
thee my heart aspires— Unto thee my heart as - pires— Unto thee my voice I raise--- Unto
thee my heart aspires— Unto thee— Unto thee my voice I raise— Unto
raise— Un - to thee my heart - - as - - pires— Unto thee— Unto thee my voice I
raise— Un - to thee—Un - to thee my heart - - as - - pires— Unto thee— Unto thee my voice I
raise— Un - to thee my heart - - as - pires— Unto thee— Unto thee my voice - - I
raise Unto thee Unto thee— Unto thee my voice I

raise— Un - to thee my heart as - pires— Un - to thee my

raise— Un - to thee my heart as - pires— Un - to thee my

raise— Un - to thee my heart as - pires— Un - to thee my

Thirds. Thirds. 7

raise— Un - to thee my heart as - pires— Un - to thee my

voice I raise— my voice - - - - - - I raise.

voice I raise— my voice - - - - - - I raise.

voice I raise— my voice - - - - - - - I raise.

7 7

voice I raise— my voice - - I raise

MODERATO.

'Again the day returns of holy rest.' [HYMN.]

1. Again the day returns of holy rest, Which, when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be piety—and all be peace.

2. Let us devote this consecrated day, To learn his will, and all we learn obey; So shall we hear, when fervently we raise Our supplications, and our songs of praise.

LARGHETTO. Glory supreme be thine— Glory supreme be thine— ADAGIO.

3. *Af* Father of heaven! in whom our hopes confide, Whose power defends us, and whose precepts guide; In life our Guardian—and in death our Friend; Glory supreme be thine,— be thine till time shall end.

LARGHETTO. Glory supreme be thine,— be thine, ADAGIO.

Glory supreme be thine— Glory supreme be thine—

RUTGERS. 7s.

1. O that men their songs would raise All his goodness to de - clare! All Je - hovah's wonders praise, Wonders which their children share—Wonders which their children share!

2. Where his holy altars rise, Let his saints adore his name; There present their sacri - fice, There with joy his works proclaim—There with joy his works proclaim.

End here—or add the remainder.

'Look up, ye saints.' [Motette.]

Schwindell.

Moderato. *Tutti.* *Soli.*

Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above the skies: With your glad notes his praise rehearse, Who

Tutti. *Soli.*

formed the mighty u - ni - verse.—Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of

Tutti. *f.*

night, At once sprang up the cheering light—At once sprang up the cheering light; Him discord heard, him discord heard, and at his word,

Unison. f.

Solo. *Tutti.*

Beauty awoke, Beauty a - woke and spoke the God—and spoke the God—Look up, ye saints, direct your eyes, To him who dwells above the skies-

Give the Lord the honor due unto his name. [ANTHEM.] Kent.

Duet. *Tenor.* *Base.*

Give the Lord the honor due unto his name—Give the Lord the honor due unto his

Sym. *Ins.*

Tenor.

name, Give the Lord the honor due—Give the Lord the honor due unto his name— Give the Lord, Give the Lord the honor due unto his name. *Sym.*

Voice.

the honor due unto his name—Give the Lord the honor, Give the Lord the honor due unto his name.

Voice.

Worship the Lord—Worship the Lord with ho - - - - - - - - - ly worship- with holy worship.

Voice.

Worship the Lord—Worship the Lord with ho - - - - - - - ly worship—with holy worship.

Moderato. *Chorus.*

The voice of the Lord is a glorious, a glorious, glo - rious voice, a glorious, a glorious voice— is a

The voice of the Lord is a glo - - rious, a glo - rious voice, is a glo - - - - - - - - rious voice — a glorious

The voice of the Lord is a glo - - - - - - - - - - - - rious voice, is a glo - - - - - - - - rious voice, is a glo - - -

The voice of the Lord is a glorious— a glorious— a glo - rious voice— a glorious, glorious voice, is a glorious— a

glo - rious voice—is a glorious, a glorious voice.

voice— a glo - - - - - rious, glorious voice.

Duet. *Tenor.*

- - - - - - - - - - - - rious, glorious voice. The Lord sitteth a - bove the water flood;

Base.

glorious— a glo - - - - rious, a glorious voice.

The Lord sitteth a - bove the water floods; And the Lord remaineth a King for - ev - er—

for ev er— for - ev - - - - - - - - - - - - - - - er— the Lord re - maineth a King for - ever.
for ev - - - - - - - - - - - - - - - er—

Chorus. Moderato. *Solo.* *Tutti.*

The Lord shall give strength unto his people—The Lord shall give strength unto his people: The Lord shall give his people the blessing of peace—peace—peace—Hallelujah—Halle-

The Lord shall give strength unto his people—The Lord shall give strength unto his people: Hallelujah—Halle-

The Lord shall give strength unto his people—The Lord shall give strength unto his people: Hallelujah—Halle-

SOLO. *Tutti.*

The Lord shall give strength unto his people—The Lord shall give strength unto his people: The Lord shall give his people the blessing of peace—peace—peace—Hallelujah—Halle-

'Give the Lord the honor due unto his name.' [Continued.]

Solo — *Ad Lib.*

- lujah, Halle - lujah, Halle - lujah, Halle - lujah, The Lord shall give his people the blessing of peace—peace—peace, The Lord shall give his people the blessing of peace—peace—peace, the blessing of

- lujah, Hal - - - - - le - lujah, Halle - lujah, Halle - lujah,

- lujah, Hal - - - - - le - lujah, Halle lujah, Halle - lujah,

Solo. — *Ad Lib.*

- lujah, Hallelujah, Halle - lujah, Hallelujah, Halle - lujah, The Lord shall give his people the blessing of peace—peace—peace, The Lord shall give his people the blessing of peace—peace—peace, the blessing of

Tutti.

peace. Hallelujah— Hallelujah—Halle - lujah— Halle - lujah— Hal - - - le - lujah—Halle - lujah— Halle - lujah— Hallelujah, Amen— Amen.

A Tempo

Hallelujah— Hallelujah—Halle - lujah— Halle - lujah— Hal - - - le - lujah—Halle - lujah— Halle - lujah—Halle - lujah— Halle - lujah—Hallelujah, Amen— Amen.

A Tempo.

Hallelujah— Hallelujah— Hal - - - - le - lujah— Hal - - - - le - lujah—Halle - lujah— Hallelujah— Hallelujah, Amen— Amen.

A Tempo. Tutti

peace. Hallelujah—Hallelujah— Halle - lujah— Halle - lujah— Hal - - le - lujah— Halle - lujah—Halle - lujah—Halle - lujah— Hallelujah— Hallelujah Amen— Amen

'Sanctus and Hosanna.'

Adagio Maestoso — *Allegretto*

Heaven and earth are full of thy glory;

Holy, Holy, Holy Lord God of Sab - a - oth! Heaven and earth are full— are full of thy glory; Glo - ry— Glo - ry be to thee, O Lord—

Heaven and earth are full of thy glory;

Andante.

Glory, Glory be to thee, O Lord.

Blessed is he who cometh in the name of the Lord—who cometh in the name of the Lord.

Allegro.

Ho - sanna, Ho - sanna, Ho - sanna in the highest—Ho - sanna in the highest—in the high - est— Ho - sanna in the highest—in the

Ho - sanna, Ho - sanna, Ho - sanna in the highest—in the high - - - - est— Ho - sanna in the high -

Ho - sanna, Ho - sanna, Ho - sanna in the highest—Ho - sanna in the highest—in the highest— Ho - sanna in the highest—in the

high - est— Ho - sanna in the highest— in the high - - - - - - - est. Amen.

- - - - - est— Ho - sanna in the highest— in the high - - - - - - est. Amen.

high - est— Ho - sanna in the highest— in the high - - - - - - - est. Amen.

Andante

'The Lord descended from above.'

[Ps. 18. Sternhold and Hopkins' Versification.]

m. *mf.* *m.*

1. The Lord descended from a - bove, And bowed the heavens most high, And underneath his feet he cast The darkness of the sky.

Allegro Mezzo Forte.

Full roy - ally he rode, And on the wings of mighty winds—On

On cherubim and seraphim Full roy - ally he rode, And on the

On cherubim and seraphim Full roy - ally he rode, And on the

Full roy - ally he rode - of mighty winds- On

wings of mighty winds, Came flying all abroad— Came flying all abroad— all a - broad - - - - - - Came flying all a-

wings of mighty winds, Came flying all a - broad— Came flying all abroad— Came flying all abroad, On cherubim and seraphim, Full royally he

wings of mighty winds, Came flying all a - broad— Came flying all abroad— Came flying all abroad, On cherubim and seraphim, Full royally he

wings of mighty winds, Came fly - ing— flying all abroad— Came flying all abroad— all a - broad - - - - - - - - - - - - and

broad, And on the wings of mighty winds, Came flying all a - broad.

ANDANTE. *p.* *f.* *Dim.* *p.* *mf.*

rode, And on the wings of mighty winds, Came flying all abroad.

2. He sat serene up - on the clouds, Their fu - ry to restrain; And he, as

rode, And on the wings of mighty winds, Came flying - all abroad.

ANDANTE. *p.* *f.* *Dim.* *p.* *mf.*

on the wings of mighty winds, Came flying all abroad

On cherubim and seraphim—On cherubim and seraphim, Full roy - -

Key of A.

sovereign Lord and King, For - ev - er - more shall reign. *Allegro.*

On cherubim and

Key of A.

On cherubim and

On cherubim and seraphim, On cherubim and seraphim, Full roy - -

al - ly he rode, And on the wings of mighty winds— On wings of mighty winds— Came flying all abroad— Came flying all a -

seraphim, Full royal - ly he rode, And on the wings of mighty winds, Came flying all abroad— Came flying all abroad— Came

seraphim Full royal - ly he rode, And on the wings of mighty winds, Came flying all abroad— Came flying all abroad— Came

al ly he rode - - of mighty winds, And on the wings of mighty winds, Came fly - ing—flying all abroad— Came flying all a -

- - broad—all abroad—On cherubim and seraphim Full roy - - - - - - ally he rode, And on the wings of mighty winds, Came flying all abroad.

Slow.

flying all abroad— On cherubim and seraphim Full royally he rode, And on the wings of mighty winds, Came flying all abroad.

Slow.

flying all abroad— On cherubim and seraphim Full royally he rode, And on the wings of mighty winds, Came flying all abroad.

Slow.

- - - broad—all abroad—On cherubim and seraphim Full roy - - - - - - ally he rode, and on the wings of mighty winds, Came flying all abroad.

SHERWOOD. L. M. or L. M. 6 lines. From Geminiani.

Aaagio Sostenuto.

Len.

The Lord my pasture shall prepare, And feed me with a shepherd's care;
His presence shall my wants supply, And guard me with a watchful eye:
My noon-day walks he shall attend, And all my midnight hours defend.

Len.

ANDANTE.

'Oh how lovely is Zion.' [MOTETTE.]

Subject from an 'Agnes Dei,' by Mozart.

mp. Play eight measures for an introductory symphony. *m.* *f.*

Oh how lovely— Oh how lovely— Oh how lovely—how lovely is Zion— Oh - - how lovely is Zion— Zion, city of our

mp. *m.* *f.*

Oh how lovely— O how lovely— Oh how lovely—how lovely is Zion— Oh how lovely—how lovely is Zion— Zion, city of our

mp Sym. Sym. *m.* Sym. *f.*

Oh how love - ly— Oh now love - ly— Oh - - how lovely—how lovely is Zion— Oh how lovely, how lovely is Zion,— Zion, city of our

mp. 4/2 7 6/4 7 – *m.* 6 5/4 3 7 – 6 – 7/5 6/4 5/3 7/5 6/4 7 6 7/5 4/9 3/8 *f.* 6 – 7 6/4 7

Oh how love - ly— Oh how love - ly— Oh how lovely—how lovely is Zion— Oh how lovely, how lovely is Zion— Zion, city of our

p. *m.* *mf.*

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how lovely, lovely is

p. *m.* *mf.*

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how lovely, lovely is

Sym. *p* Sym. Sym. *m* Sym. *mf.*

God. Joy and peace— joy and peace— joy - and peace dwell in thee, Oh how lovely, lovely is

p *p.* 4/2 # 6/4 7 *m.* 6 5/4 3 6/5 6 5/4 3 *mf.* 4/3 6/5

God. Joy and peace— joy and peace— joy and peace dwell in thee, Oh how lovely, lovely is

Zion— lovely is Zion— lovely is Zion— lovely is Zion— Oh how lovely— how lovely is Zion—

Zion— joy - - - - - - and peace dwell - - - in thee - - - - Oh how lovely is Zion—

Zion— lovely is Zion— lovely is Zion— lovely is Zion— Oh how lovely— how lovely is Zion—

Zion— Oh how love - - - - ly is Zion—

Joy and peace, Joy and peace ever dwell in thee— Joy and peace— Joy and peace ever dwell in thee— dwell in thee— dwell in thee—dwell in thee.

Joy and peace, Joy and peace ever dwell in thee— Joy and peace— Joy and peace ever dwell in thee— dwell in thee— dwell in thee—dwell in thee.

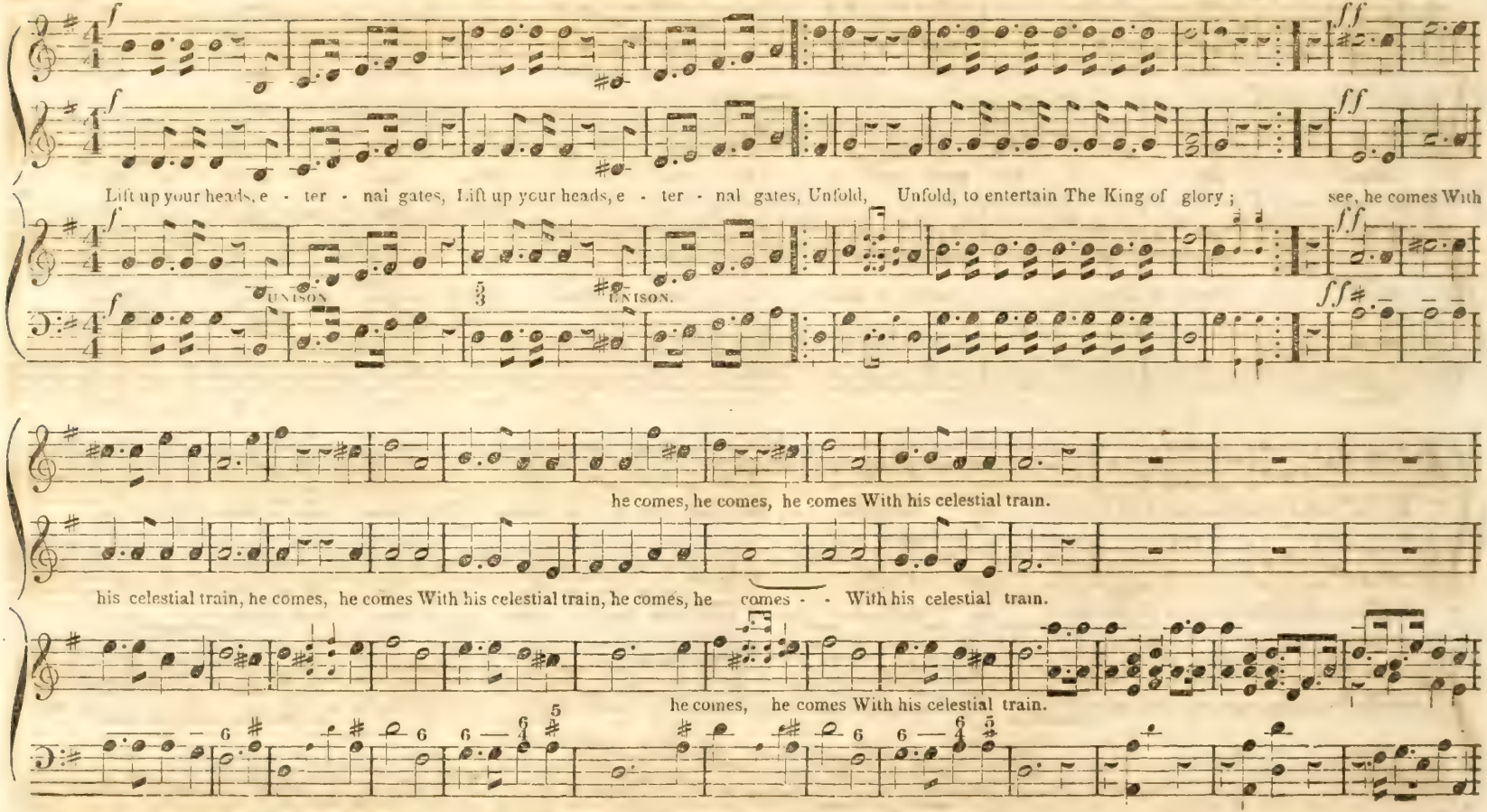
Joy and peace, Joy and peace ever dwell in thee Joy and peace— Joy and peace ever dwell in thee dwell in thee dwell in thee, dwell in thee.

Joy and peace, Joy and peace ever dwell in thee— *Organ.* Joy and peace ever dwell in thee— dwell in thee— dwell in thee, dwell in thee.

Maestoso.

Lift up your heads, eternal gates.)*

Church Psalmody, Ps. 24, 5th pt.



* Transposed, and slightly altered from previous editions.

f *f* The Lord, The Lord, for strength renowned;

who? who? The Lord, The Lord, for strength renowned; In battle

who? who? The Lord, The Lord, for strength renowned;

f *f* UNISON.

Who is this King of glory? Who is this King of glory? The Lord, The Lord, for strength renowned;

mighty, In battle mighty, o'er his foes Eternal victor crowned.

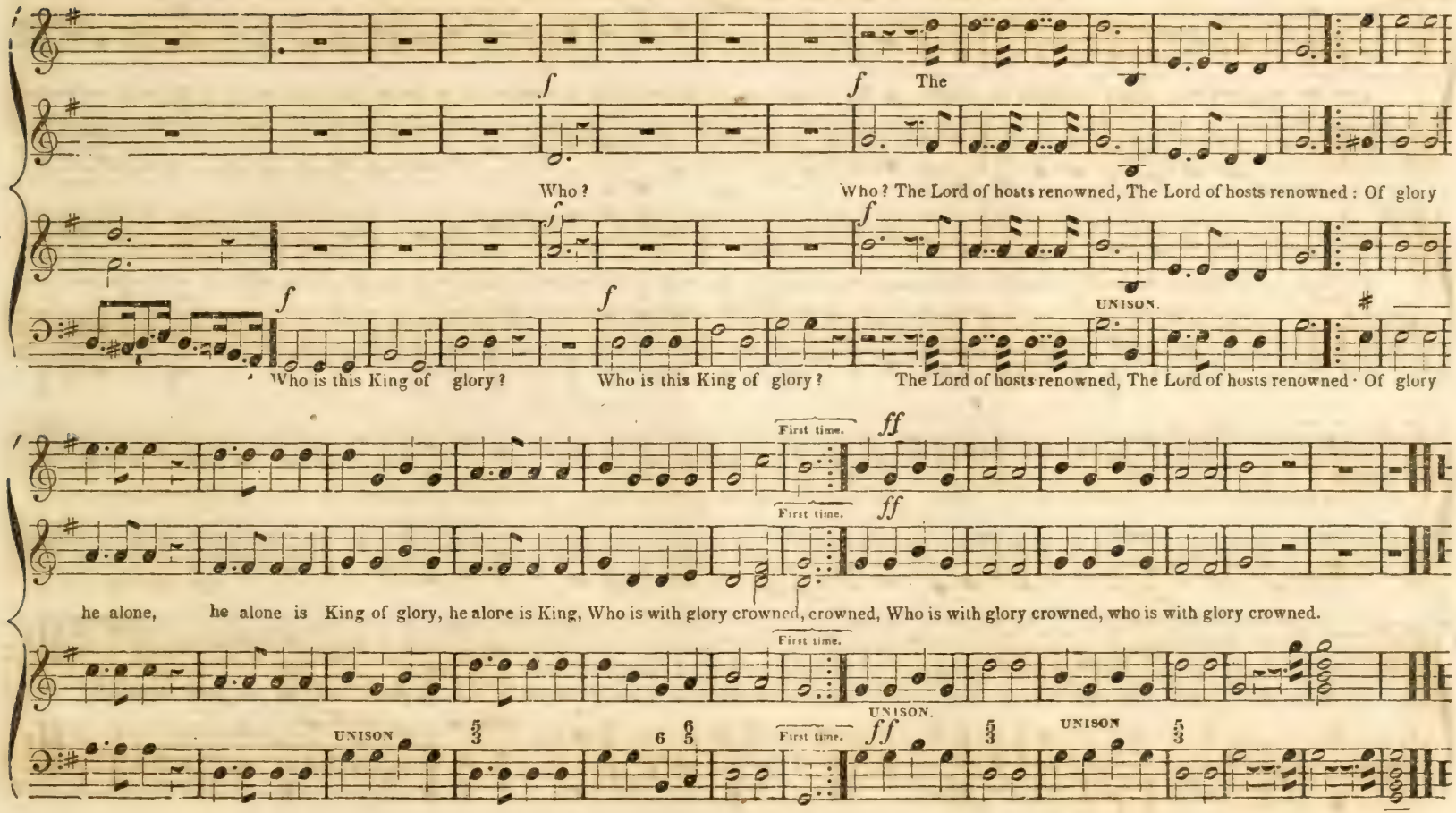
6 6/5

3. Lift up your heads, e - ter - nal gates, Lift up your heads, e - ter - nal gates, Unfold, Unfold, to entertain The King of glory; see, he comes With

UNISON. UNISON.

train, he comes - - - - With all his shining train.

all his shining train, he comes, he comes With all his shining train, he comes, he comes With all his shining train.


f
f
The
Who?
Who? The Lord of hosts renowned, The Lord of hosts renowned: Of glory
f
f
f
f
UNISON.
Who is this King of glory?
Who is this King of glory?
The Lord of hosts renowned, The Lord of hosts renowned · Of glory
First time.
ff
First time.
ff
he alone, he alone is King of glory, he alone is King, Who is with glory crowned, crowned, Who is with glory crowned, who is with glory crowned.
First time.
UNISON
5/3
6
6/5
First time.
UNISON.
ff
5/3
UNISON
5/3

FLORENCE. C. M. [Double.]

Michael Haydn.

Largo. *m* *mf.* *p.*

1. *del.* My Shepherd will supply my need, Je - hovah is his name; In pastures fresh he makes me feed, Beside the living stream. 2. He brings my wander-

m. *mf.* *p.*

3. *p* When I walk through the shades of death, —Thy presence is my stay; One word of thy supporting breath *mf* Drives all my fears away. 4. —The sure provisions

m *mf* *p*

mf. *p.* *Len*

- - ing spirit back When I forsake his ways, And leads me, for his mercy's sake, In paths of truth and grace— In paths of truth and grace.

mf. *p.* *Len*

mf. *p.* *Len.*

of my God Attend me all my days; <Oh may thy house be mine abode, *f* And all my work be praise—And all my work be praise.

mf. *p.* *Len.*

'The eyes of all wait upon thee, O Lord.' [Thanksgiving Anthem.]

Recitative.

The eyes of all wait upon thee, - - - - O Lord, And thou givest them their meat in due season: *Sym.* The eyes of all wait up - on thee— wait up - on thee, O Lord;—

'Thou openest thy hand.' [Anthem continued.]

Quartette. Larghetto.

Thou open - est thy hand, and fillest all things living with plenteousness— Thou open - est thy hand—

Thou open - est thy hand, and fillest all things living with plenteousness— Thou open - est thy hand—Thou open - est thy

Thou open - est thy hand and fillest all things liv - ing with plenteousness— Thou open - est thy hand—Thou open - est thy

Thou open - est thy hand, and fillest all things living with plenteousness— Thou open - est thy hand—

'Thou openest thy hand.' [Anthem continued.]

And fillest all things liv - ing— and fillest all things liv - ing with plenteousness— *Adagio.* with plenteousness.

hand and fill - - est all - - - - - - - - things liv - ing with plenteousness— with plenteousness.

hand and fillest all things liv - ing— and fillest all things liv - ing with plenteousness— with plenteousness.

and fill - - - est all— all things liv - ing with plenteousness— with plenteousness.

'Thou visitest the earth.' * [Anthem continued.]

CHORUS *Larghetto.*

Thou visitest the earth and blessest it, Thou crownest the year— with thy goodness— Thou crownest the

Thou visitest the earth and blessest it, Thou crownest the year— the year with thy goodness— Thou crown - - est the

Thou visitest the earth and blessest it, and blessest it, Thou crown - - est the year with thy goodness— Thou crownest the year— the

Thou visitest the earth and blessest it, Thou crownest the year with thy goodness—thy goodness—Thou crown - - est the

* *This movement selected from Dr. Green.*

year with thy goodness, Thou vis it - est the earth— Thou visit - est the earth, and blessest it, Thou

year with thy goodness, Thou visit - est the - earth, and blessest it, Thou crown - est the year

year with thy goodness— Thou visitest the earth and blessest it—and blessest it, Thou crownest the year— the

year with thy goodness— Thou visit - est the earth and blessest it, Thou crownest the year— the

First time. Repeat. F Second time.

crownest the year— Thou crownest the year with thy goodness— goodness.

Repeat. F

- - - with thy goodness—Thou crown - est the year— the year with thy goodness— goodness.

Repeat. F

year with thy good - ness— Thou crown - - - est the year with thy goodness— goodness.

Repeat. F

year with thy goodness— Thou crown - - - est the year with thy goodness— goodness.

'We will rejoice in the Lord.' * [ANTHEM CONTINUED.]

CHORUS. *Allegro.*

We will rejoice— we will re - joice - - - in the Lord— And glorify his name— his

We will rejoice— we will re - joice - - - in the Lord— And glorify his name—

We will rejoice— we will re joice - - - - in the Lord— And glorify his

We will rejoice— we will re - joice - - - - in the Lord— And glori - fy his name - - - glo - - rify his

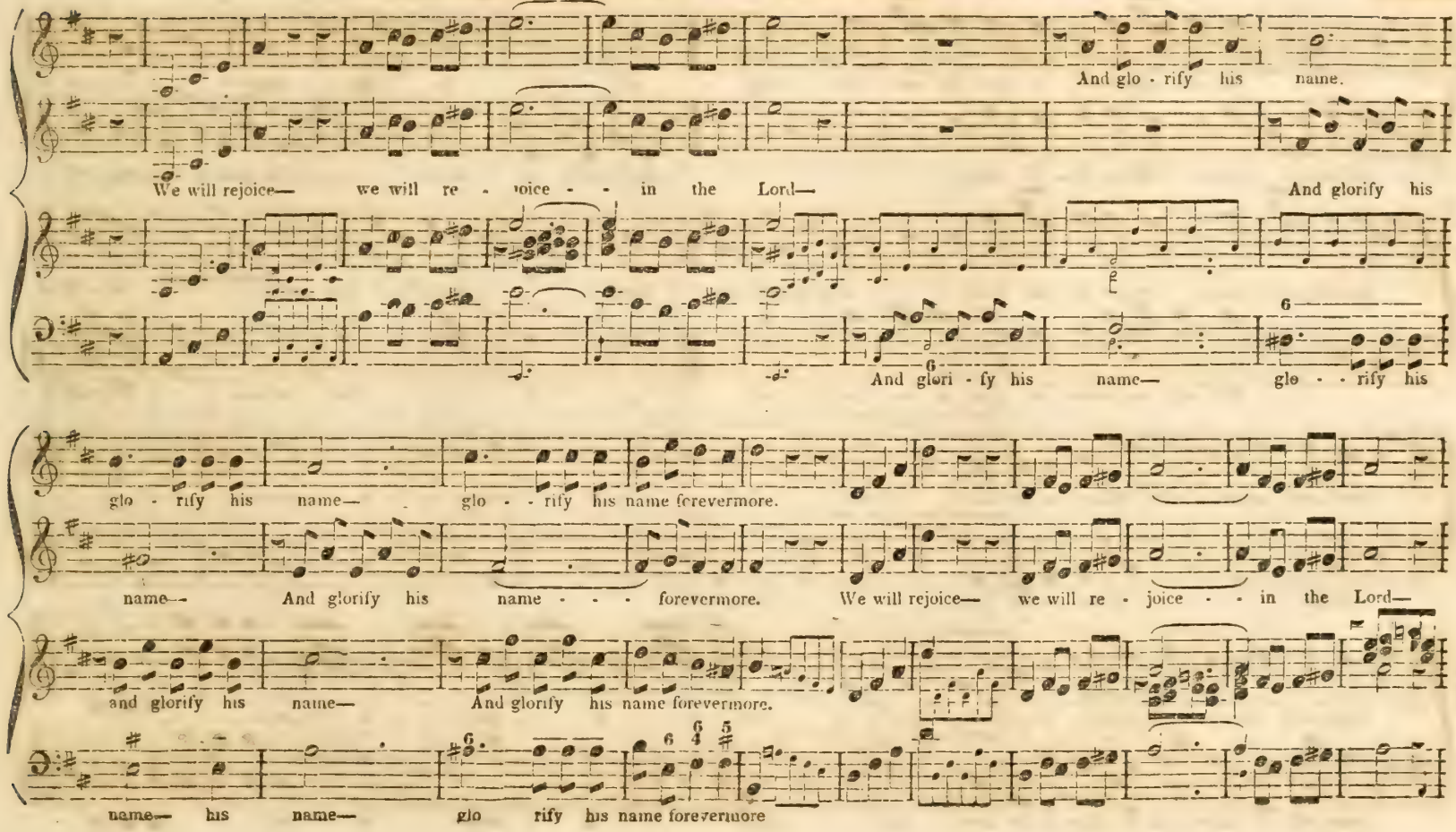
name— We will rejoice—will rejoice in the Lord— And glorify his name— And glorify his name forevermore.

And glorify his name—will re - joice - - - in the Lord— And glorify his name— And glorify his name - - forevermore

name— we will rejoice—Will rejoice in the Lord— And glorify his name— And glorify his name - - forevermore.

name— we will rejoice— will rejoice in the Lord - And glorify his name— And glorify his name forevermore.

* *The subject of this Chorus from Haydn.*


And glo - rify his name.
We will rejoice— we will re - joice - - in the Lord—
And glorify his
And glori - fy his name— glo - - rify his
glo - rify his name— glo - - rify his name forevermore.
name— And glorify his name - - - forevermore. We will rejoice— we will re - joice - - in the Lord—
and glorify his name— And glorify his name forevermore.
name— his name— glo rify his name forevermore

We will rejoice— re - joice in the Lord, And glo - - ti - - - fy his name— We will re

We will re - joice— rejoice in the Lord, And glorify his name— And glorify his name—will re -

We will re - joice— rejoice in the Lord, And glorify his name— And glorify his name— we will re

We will re - joice— re - joice in the Lord, And glo - - ri - - ty his name— We will re -

First time. Second time.

joice--will rejoice— will rejoice in the Lord, And Lord, A - - men— A - - men.

First time Second time.

joice— - - - - rejoice in the Lord, Lord,

First time.

joice—will rejoice— will rejoice in the Lord and glorify his Lord - A - - - men— A - - men.

First time. Second time.

joice—will re - joice—will re - joice in the Lord, And Lord - A - men— A men.

Holy! Holy! Holy! Lord God of Sabaoth! Heaven and earth are full of the majesty of thy glory:—Heaven and earth are full of the

Unison.

Dim. p f SLOW.

Glory be to thee— Glory be to thee— Glory be to thee— to thee, O Lord, most high.

Dim. p f

majesty of thy great glory— Glory be to thee— Glory be to thee— to thee— to thee, O Lord most high.

Dim. p f

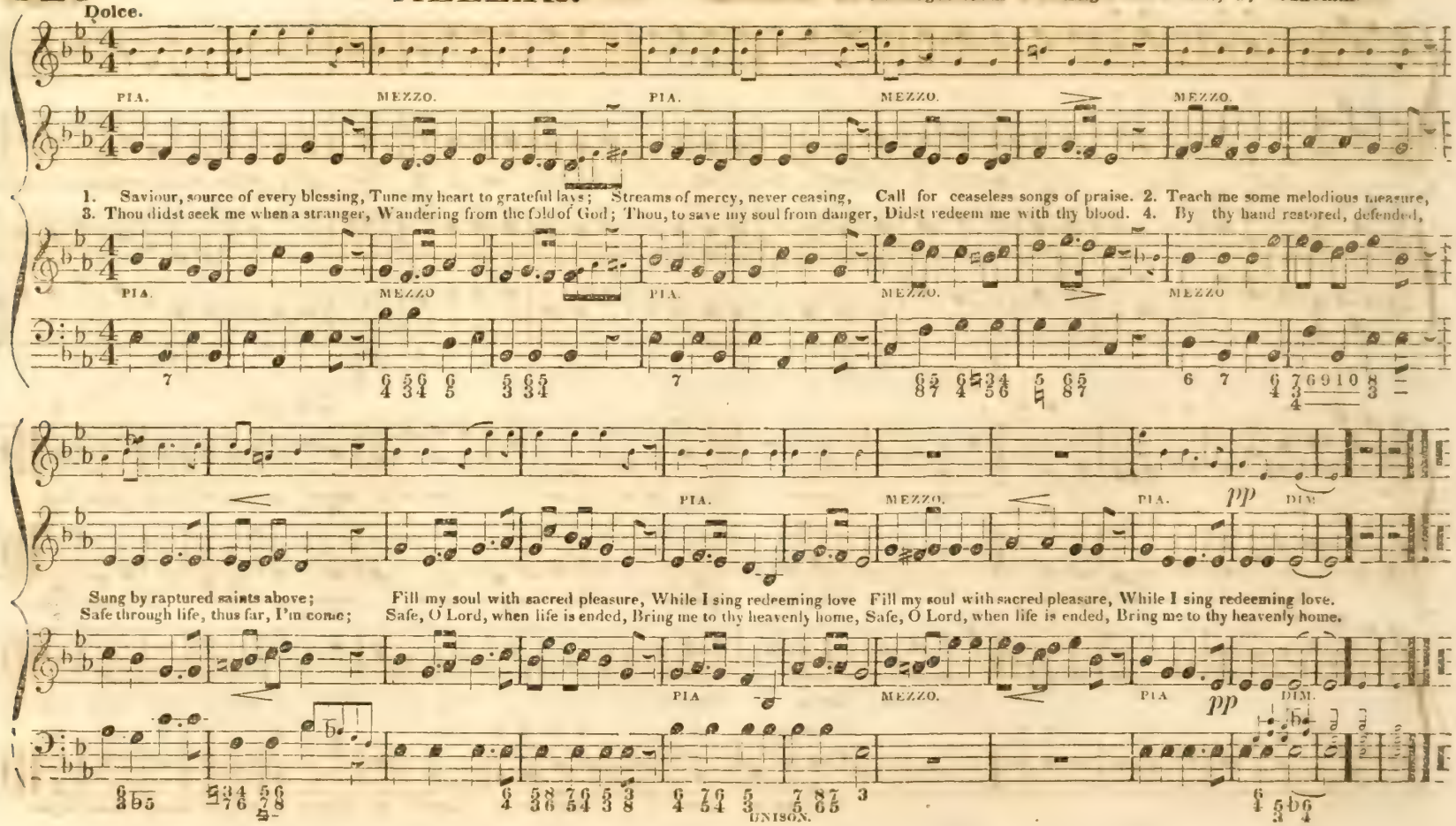
Glory be to thee— Glory be to thee— Glory be to thee— to thee, O Lord most high.

Dim. p f

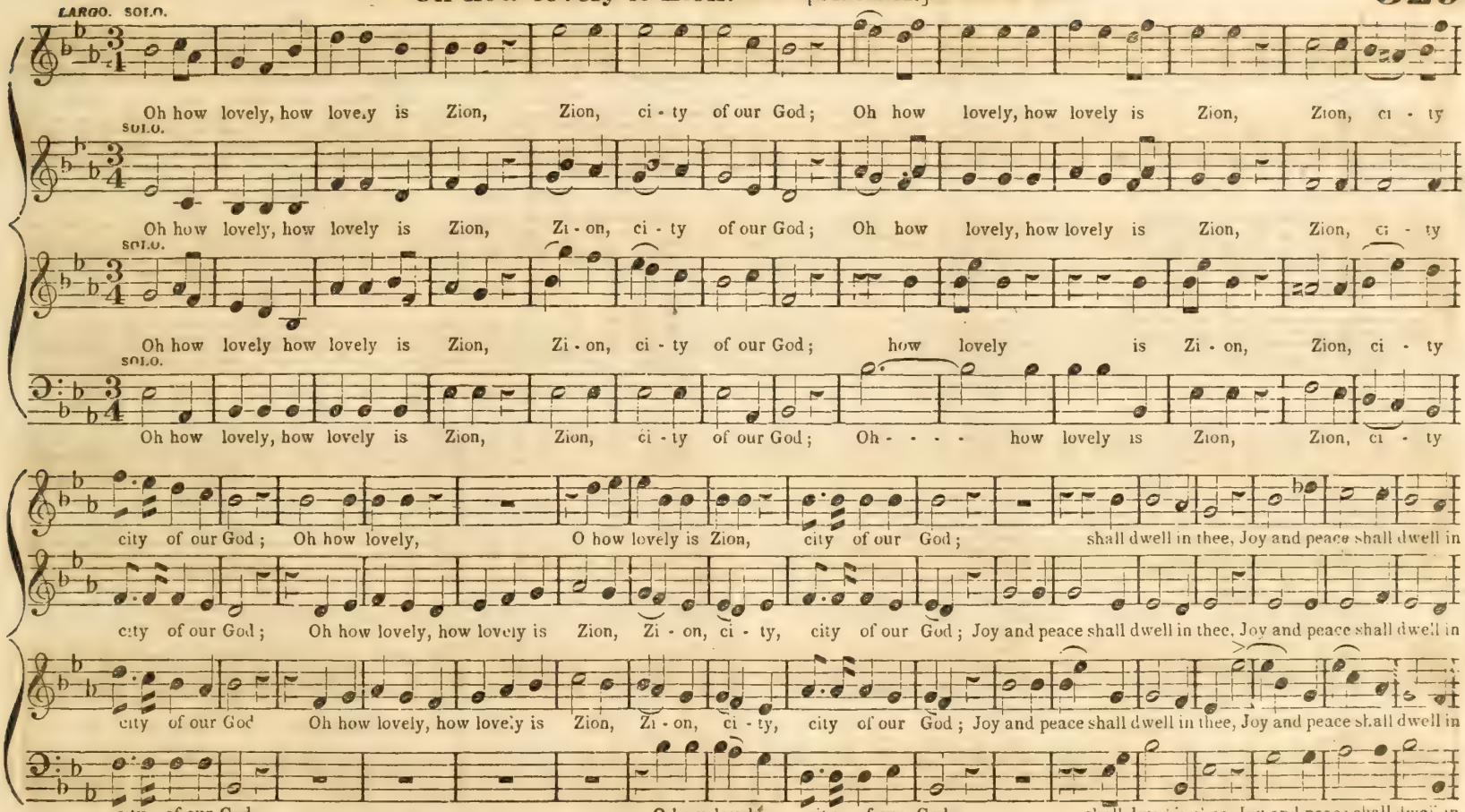
Glory be to thee— Glory be to thee— to thee— to thee, O Lord, most high.

MELZAR. 8s & 7s.

Arranged from 'Der Engel des Herrn,' by Neukomm.



Oh how lovely is Zion.'* [Sentence.]



* This piece is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

SOLI.

thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,

thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,

thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,

thee, Oh how lovely is Zi - on, Zi - on, city of our God; Joy and peace shall dwell in thee,

CHORUS

TENOR.

Oh how lovely, lovely is Zion, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

ALTO.

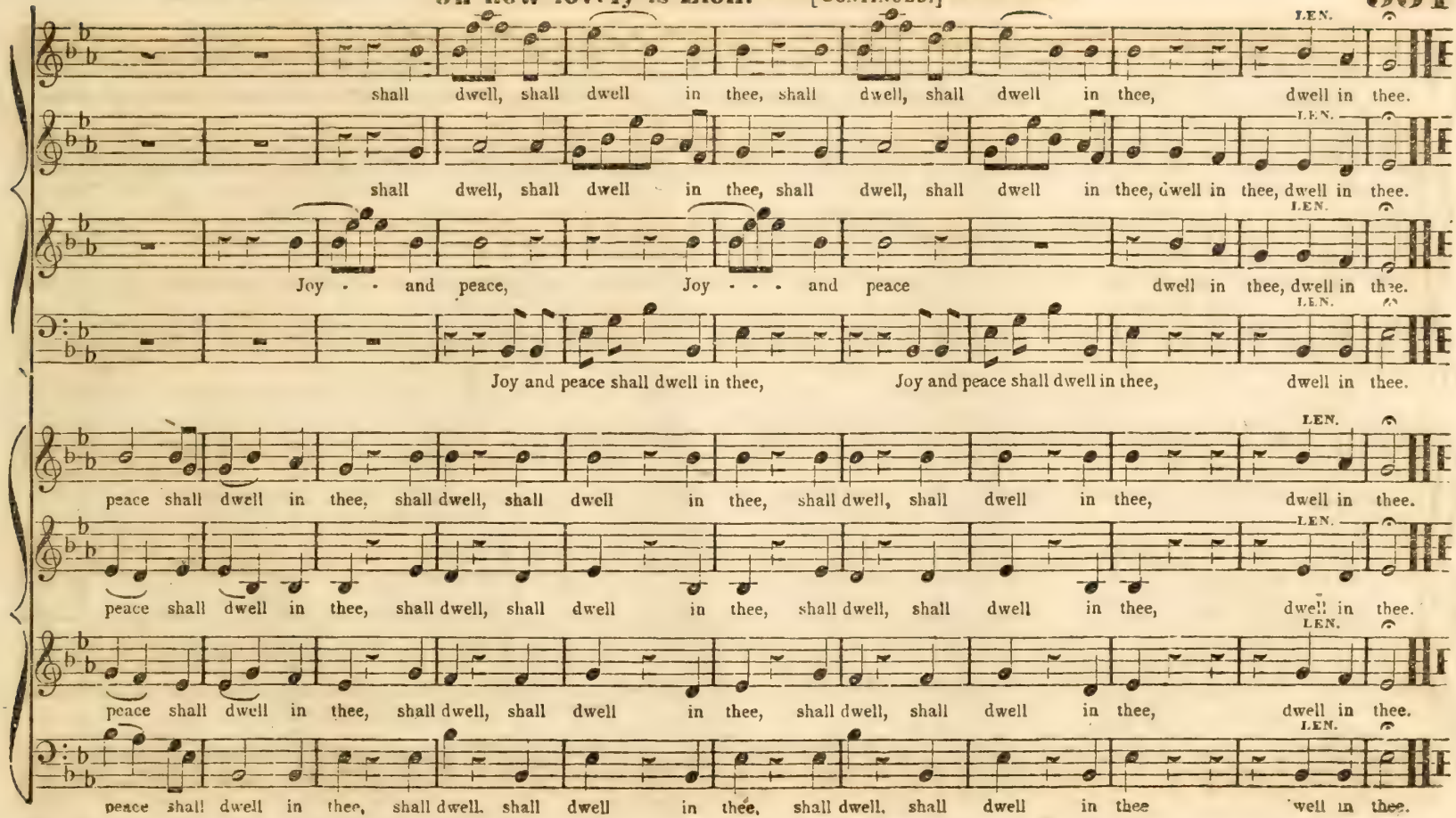
Oh how lovely, lovely is Zion, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

SOPRANO.

Oh how lovely, lovely is Zion, Zi - on, ci - ty of our God; Joy and peace shall dwell in thee, Joy and

BASE.

Oh how lovely, lovely is Zion, Zi on, ci - ty of - - our God · Joy and peace shall dwell in thee, Joy and


LEN.
shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee, dwell in thee.
Joy - - and peace, Joy - - - and peace dwell in thee, dwell in thee.
Joy and peace shall dwell in thee, Joy and peace shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee, dwell in thee.
peace shall dwell in thee, shall dwell, shall dwell in thee, shall dwell, shall dwell in thee dwell in thee.

'O praise ye the Lord.' [Ps. 149.]

Subject from Mozart.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

3. With glory adorned, his people shall sing To God, who defence and plenty supplies: Their loud acclamations to { him, their great King, thro' earth shall be sounded, and { reach to the skies
{ Small notes. { Small notes

2. Let them his great name devoutly adore; In loud swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless. { *For the last stanza only.*

CODA.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue; { Would join in your numbers, and chant to your lays, { and chant to your lays—and chant, &c
{ Small notes.

ALLEGRO.

SOLO. *Treble or Tenor.*

1. Lift up your state - ly heads, ye doors, With has - ty reve - rence rise, Ye ev - er - last - ing doors that guard The pas - sage to the skies. (*Chorus*)
2. Swift from your gol - den hin - ges leap, Your bar - riers roll a - way, And throw your bla - zing por - tals wide And burst the gates of day. (*Chorus.*)

CHORUS.

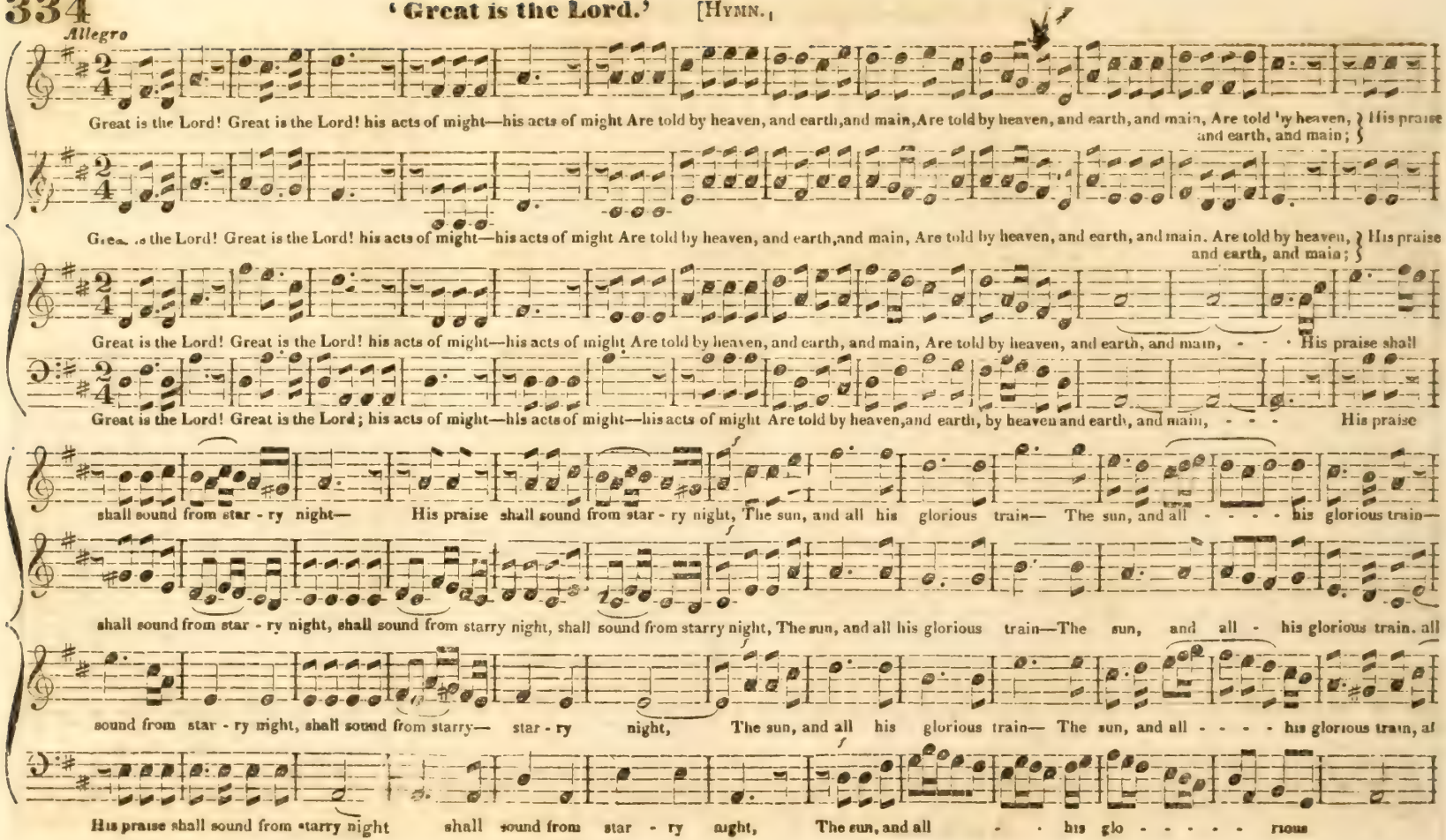
For see—For see the King of glory comes—the King of glory comes Along the eternal road—For see the King—the King of glory comes—the King of glory comes Along the eternal road

CHORUS.

For see he comes

For see he comes—

Instruments may repeat 9 measures for a concluding symphony


Allegro
Great is the Lord! Great is the Lord! his acts of might—his acts of might Are told by heaven, and earth, and main, Are told by heaven, and earth, and main, Are told by heaven, His praise and earth, and main;
Great is the Lord! Great is the Lord! his acts of might—his acts of might Are told by heaven, and earth, and main, Are told by heaven, and earth, and main. Are told by heaven, His praise and earth, and main;
Great is the Lord! Great is the Lord! his acts of might—his acts of might Are told by heaven, and earth, and main, Are told by heaven, and earth, and main, His praise shall
Great is the Lord! Great is the Lord; his acts of might—his acts of might—his acts of might Are told by heaven, and earth, by heaven and earth, and main, His praise
shall sound from star - ry night— His praise shall sound from star - ry night, The sun, and all his glorious train— The sun, and all his glorious train—
shall sound from star - ry night, shall sound from starry night, shall sound from starry night, The sun, and all his glorious train—The sun, and all his glorious train. all
sound from star - ry night, shall sound from starry— star - ry night, The sun, and all his glorious train— The sun, and all his glorious train, al
His praise shall sound from starry night shall sound from star - ry night, The sun, and all his glo rious

The sun, and all his glorious train. Great is the Lord!—Great is the Lord!

- - - - his glorious train— all - his glorious train. Great is the Lord!— Great is the Lord!

- - - - his glorious train— all - his glorious train. Great is the Lord— Great is the Lord!

Great is the Lord!— Great is the Lord!

2

Great is the Lord! his acts of might
Are told by heaven, and earth, and main;
His praise shall sound from morning bright
From spring, and all her flowery train
Great is the Lord, &c.

3

Great is the Lord! his acts of might
Are told by heaven, and earth, and main;
His praise shall sound from insects flight,
From man, and all the angel train,
Great is the Lord, &c.

GLORIA IN EXCELSIS. [Chant.]

Glory be to God—to God on high; and on earth peace— peace— Good will to men. We praise thee, we bless thee, we worship thee, we

glo - ri - fy thee, we give thanks to thee for thy great glo - ry. O Lord God, heavenly King—God the Father Al - mighty.

GLORIA IN EXCELSIS. [CONTINUED.]

O Lord, the only begotten Son Jesus Christ; O Lord God. Lamb of of God, Son of the Fa - ther, that takest away the sin of the world, have mercy up - on us,

Thou takest away the sin of the world, have mercy upon us. Thou that takest away the sin of the world, re - ceive our prayer. Thou that sittest at the right hand of

God the Father, have mercy up - on us, For thou on - ly art ho - ly, Thou on - ly art the Lord. Thou on - ly, O

Christ, with the Ho - ly Ghost; art most high in the glo - ry of God the Fa - ther. A - - - - - men.

'Praise ye the Lord.' [Anthem.]

Arranged from Pergolesi.

Largo Maestoso. — *Allegro.*

Cry out and shout - - - - - -

Praise ye the Lord—Praise ye the Lord— Glo - ri - fy his name for ev - ermore Cry out and shout - - - -

Praise ye the Lord—Praise ye the Lord— Glo - ri - fy his name for ev - ermore. Cry out and shout. O in -

Cry out and shout, O in -

- - - - cry out and shout - - - - - - - O in - habitant of

- - - - - cry out and shout—cry out and shout, O in - habitant of Zi - - - on—O - in - habitant of Zi - on—of

- habitant of Zi - on— Cry out and shout - - - - - - - - - O in habitant of Zi - on—of

habitant of Zi - on, Cry out and shout— Cry out and shout,- O in - habitant of Zi on— O in - habitant of

Zion— O in - habitant of Zi on, Cry out and shout - - - - - - Cry out and

Zion— O in - habitant in - habitant of Zion, Cry out and shout, O in - habitant of Zi - on— Cry out and

Zion— O in - habitant of Zion, Cry out and shout, O in - habitant of Zi - on— Cry out and

Zion— O in - habitant of Zi - on, Cry out and shout, - - - - - - - O in - habitant of Zion

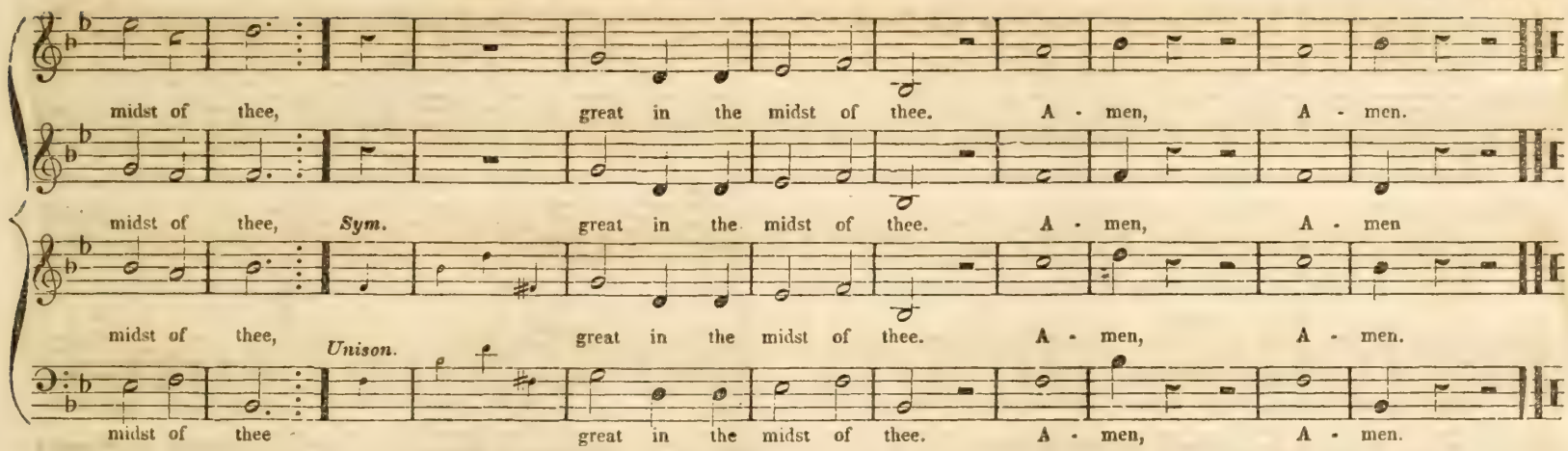
Tasto.

shout— in - habitant of Zi - on, for great is the holy one of Israel— great is the holy one of Israel—great in the

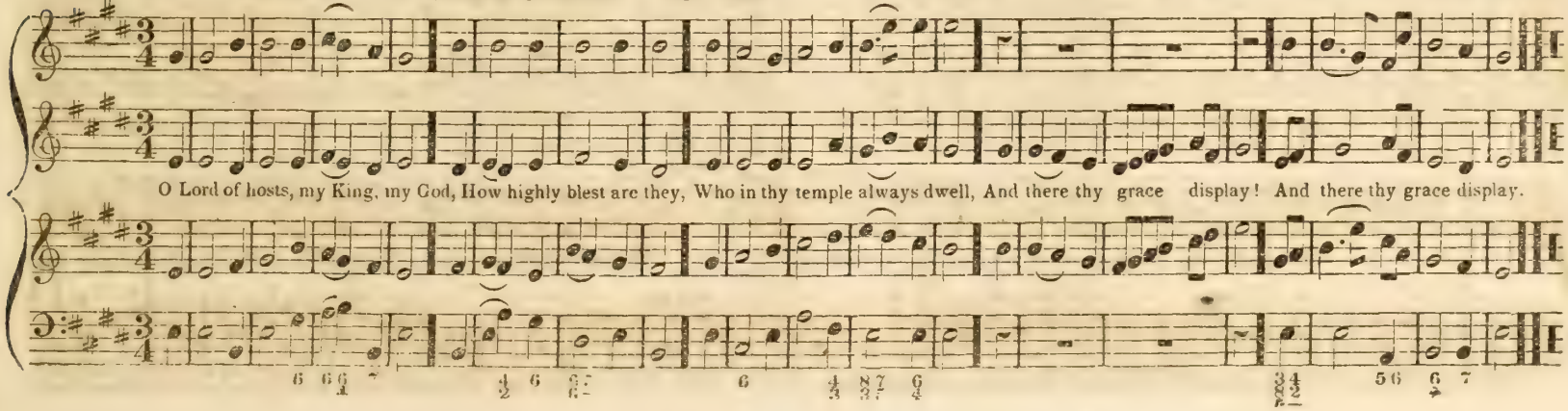
shout, O in - habitant of Zi - on, great is the holy one of Israel— great is the holy one of Israel—great in the

shout, O in - habitant of Zi - on, for great is the holy one of Israel— great is the holy one of Israel—great in the

Cry out and shout, O in - habitant of Zi - on, for great is the holy one of Israel— great is the holy one of Israel—great in the


midst of thee, great in the midst of thee. A - men, A - men.
midst of thee, Sym. great in the midst of thee. A - men, A - men
midst of thee, Unison. great in the midst of thee. A - men, A - men.
midst of thee great in the midst of thee. A - men, A - men.

CRAVEN. C. M.


O Lord of hosts, my King, my God, How highly blest are they, Who in thy temple always dwell, And there thy grace display! And there thy grace display.

'Assign to Jehovah.' [Psalm 29.]

Larghetto Maestoso.

Assign to Jehovah ye mighty, assign; Resistless dominion and glory divine: All worship ascribe to Je - hovah—his name In the

Assign to Jehovah ye mighty, assign, Resistless dominion and glory divine: All worship ascribe to Je - hovah—his name In the

Assign to Jehovah, ye mighty, assign, Resistless dominion and glory divine: All worship ascribe to Je - hovah—his name In the

beauty of holiness join to proclaim, In the beauty of holines join to proclaim. The voice of Jehovah makes known his abode, He thunders and

beauty of holiness join to proclaim, In the beauty of holiness join to proclaim. The voice of Jehovah makes known his abode, He thunders and

beauty of holiness join to proclaim, In the beauty of holiness join to proclaim. The voice of Jehovah makes known his abode, He thunders in glory and

beauty of holiness join to proclaim. In the beauty of holines join to proclaim. The voice of Jehovah makes known his abode. He thunders and

rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blacknes of gathering night.

rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.

rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.

rides on the cloud. The voice of Jehovah is uttered with might, It roars in the blackness of gathering night–It roars in the blackness of gathering night.

2. The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes, It

2. The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes; It

2. The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes; It

2 The voice of Jehovah the tall cedar breaks, At the voice of Jehovah all Lebanon shakes;

rends the hard rock, it the forest lays bare, While all in his temple his glory declare-in his temple his glory declare : Jehovah his throne shall maintain, Je-

rends the hard rock, it the forest lays bear, While all in his temple his glory declare-in his temple his glory declare : Jehovah his throne shall maintain, Je

Voice.

rends the hard rock, it the forest lays bare, While all in his temple his glory declare-While all in his temple his glory declare : Jehovah his throne in the heaven shall maintan, Je-

Voice.

rends the hard rock, it the forest lay bear, While all in his temple his glory declare-in his temple his glory declare : Jehovah his throne in the heavens shall maintain, Je-

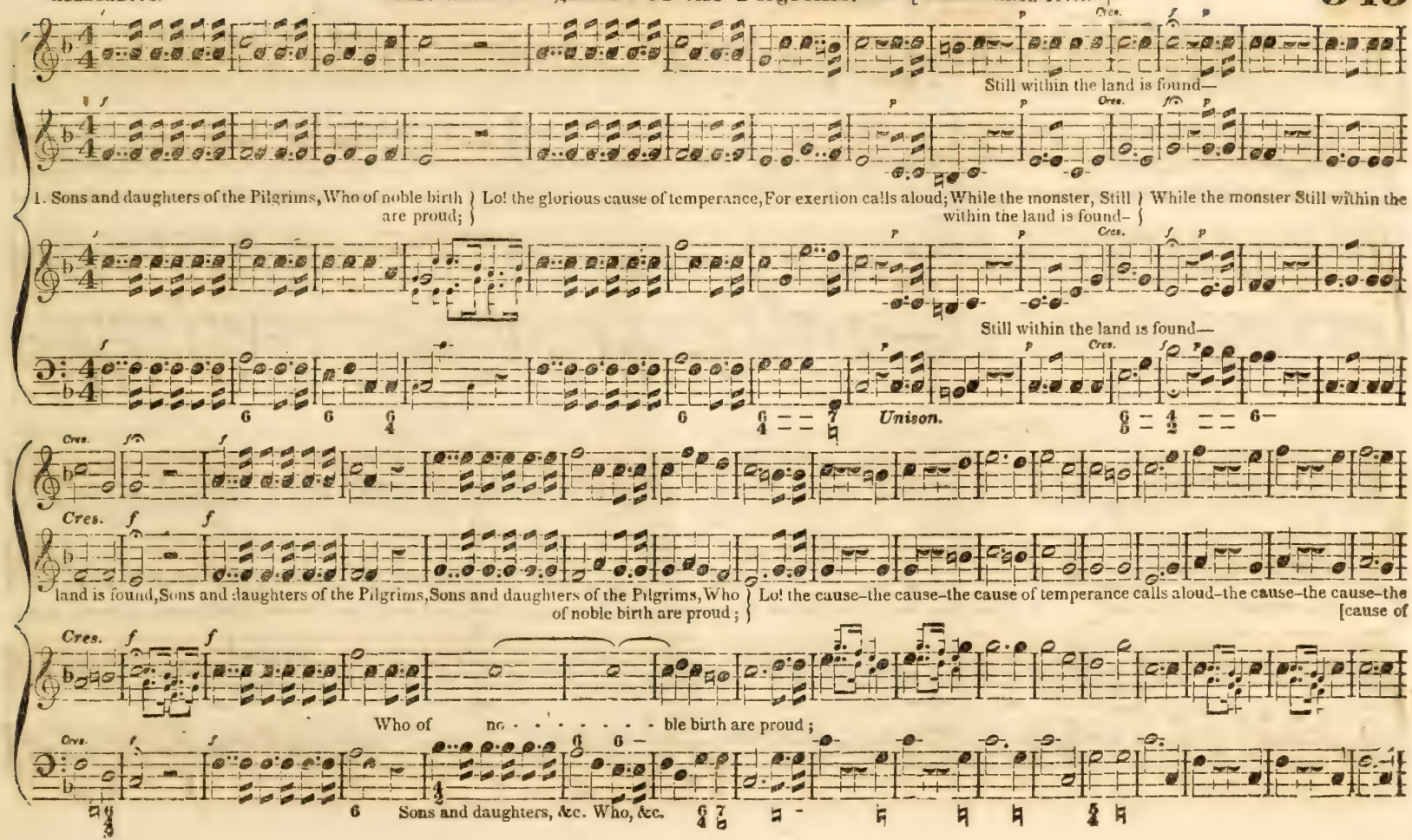
-hovah forever and ever shall reign, Jehovah with might shall his people increase-Jehovah shall bless his own people with peace-Jehovah shall bless his own people with peace.

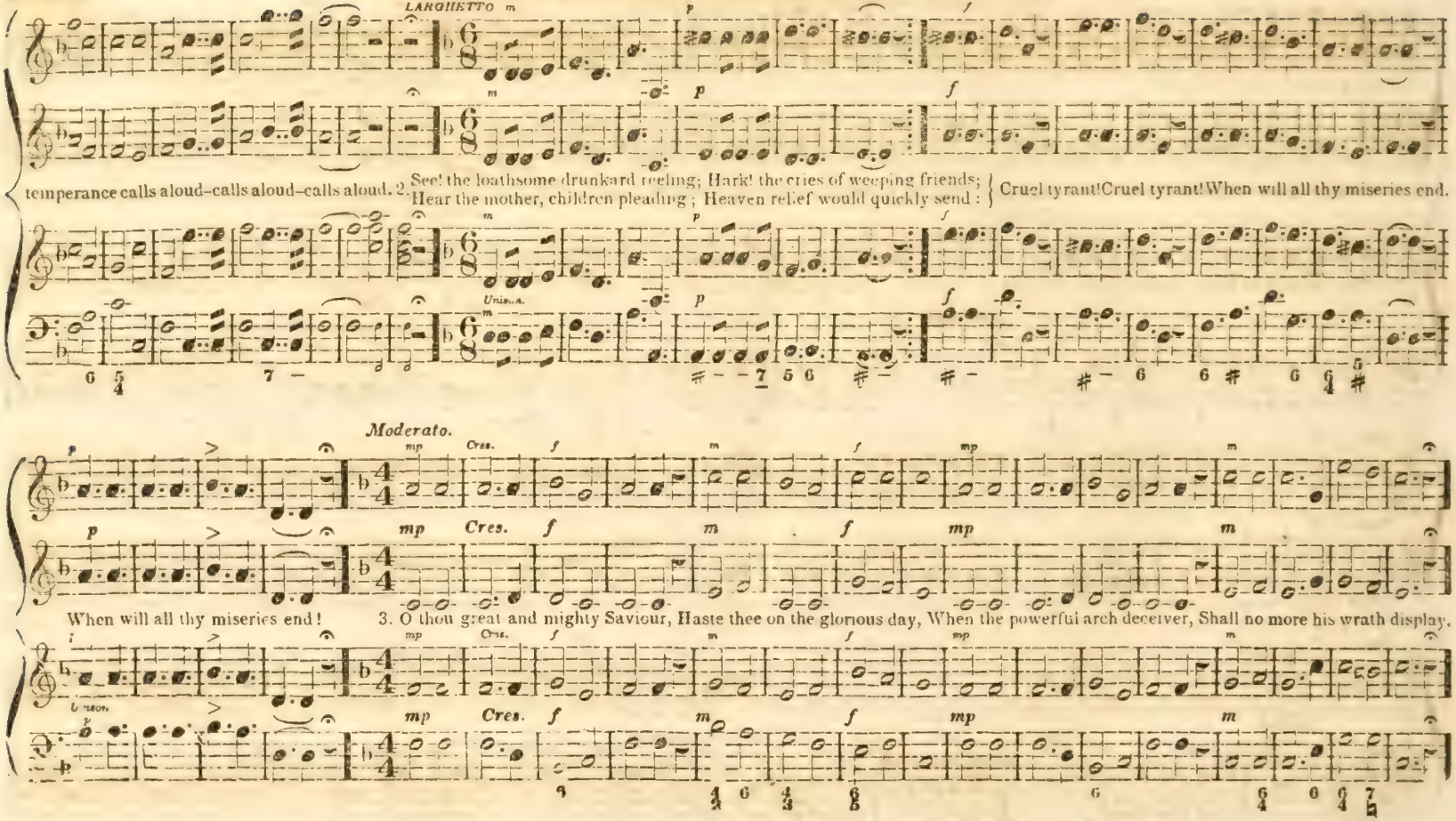
-hovah forever and ever shall reign, Jehovah with might shall his people increase-Jehovah shall bless his own people with peace-Jehovah shall bless his own people with peace.

hovah forever and ever shall reign, Jehovah with might shall his people increase-Jehovah shall bless his own people with peace-Jehovah shall bless his own people with peace.

Thirds.

hovah forever and ever shall reign. Jehovah with might shall his people increase-Jehovah shall bless his own people with peace-Jehovah shall bless his own people with peace.


Still within the land is found—
1. Sons and daughters of the Pilgrims, Who of noble birth are proud; Lo! the glorious cause of temperance, For exertion calls aloud; While the monster, Still within the land is found— While the monster Still within the
Still within the land is found—
Unison.
land is found, Sons and daughters of the Pilgrims, Sons and daughters of the Pilgrims, Who of noble birth are proud; Lo! the cause–the cause–the cause of temperance calls aloud–the cause–the cause–the [cause of
Who of no - - - - - - - ble birth are proud;
Sons and daughters, &c. Who, &c.


LARGHETTO
temperance calls aloud–calls aloud–calls aloud. 2. See! the loathsome drunkard reeling; Hark! the cries of weeping friends; Hear the mother, children pleading; Heaven relief would quickly send: Cruel tyrant! Cruel tyrant! When will all thy miseries end.
Unis.
Moderato.
Cres.
When will all thy miseries end! 3. O thou great and mighty Saviour, Haste thee on the glorious day, When the powerful arch deceiver, Shall no more his wrath display.

Allegro Maestoso.

Then our cause—our cause Will gain the universal sway–Then our cause–our cause Will gain the universal sway—our cause— our cause— our cause Will gain the universal sway—our

cause— our cause— our cause Will gain the universal sway— the universal sway—our cause Will gain the universal sway—our cause Will gain the universal sway.

'Why will ye waste on trifling cares.'

MODERATO.

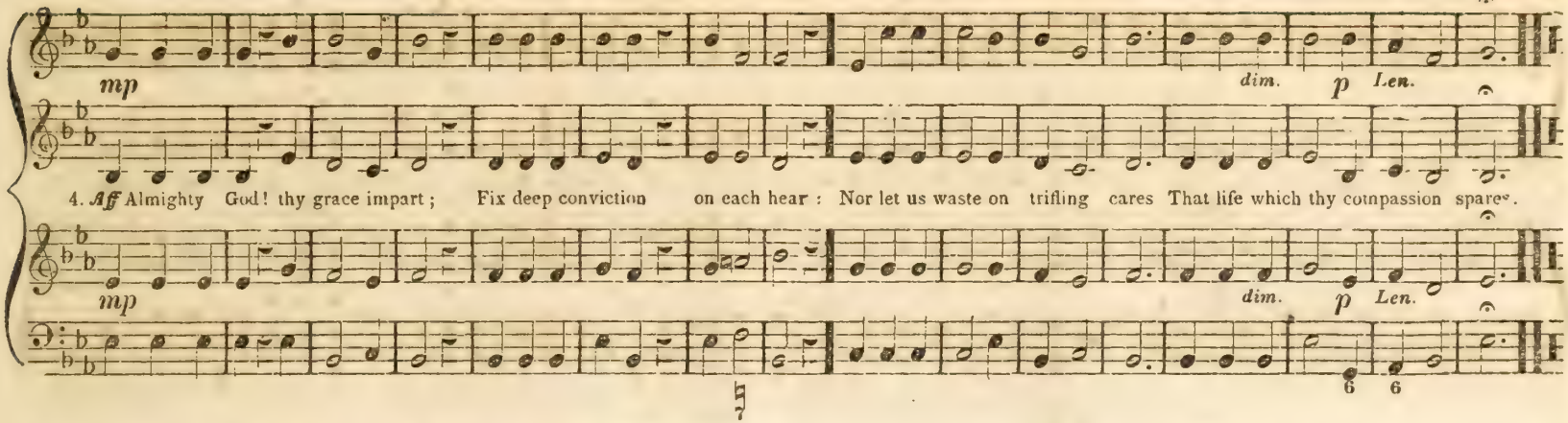
1. Why will ye waste on trifling cares That life which God's compassion spares? While, in the various range of thought, The one thing needful is forgot?

2. Shall God invite you from above? Shall Jesus urge his dying love? Shall troubled conscience give you pain? And all these pleas unite in vain!

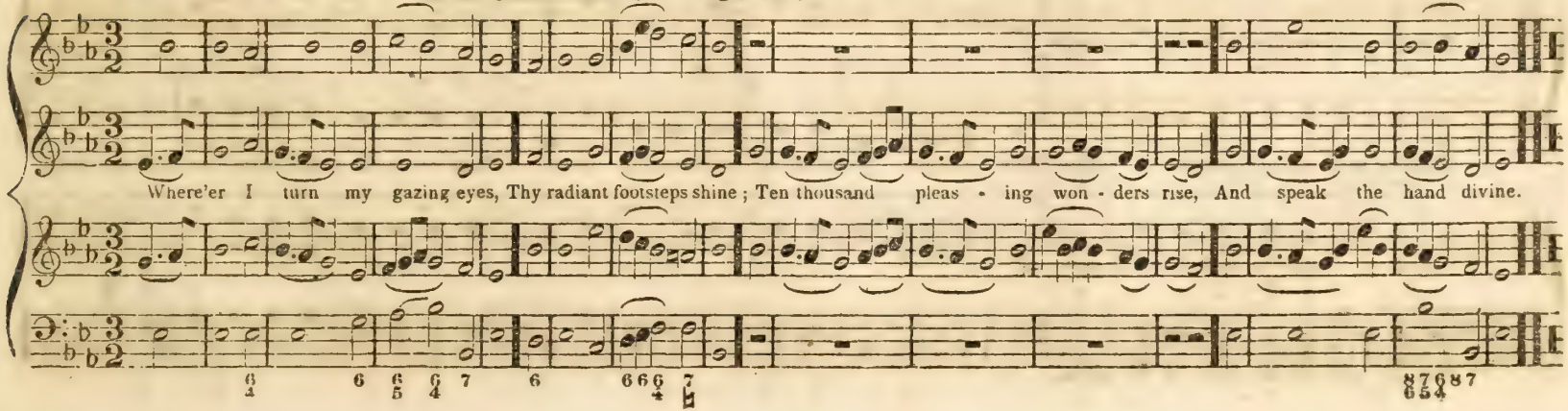
LARGHETTO

3. Not so your eyes will always view Those objects which you now pursue: Not so will heaven and hell appear, When death's decisive hour is near.

Unison. *Unison*


mp
dim.
p
Len.
4. Aff Almighty God! thy grace impart; Fix deep conviction on each hear: Nor let us waste on trifling cares That life which thy compassion spares.
mp
dim.
p
Len.

DOUGLASS. C. M.


Where'er I turn my gazing eyes, Thy radiant footsteps shine; Ten thousand pleas - ing won - ders rise, And speak the hand divine.

'Make a joyful noise unto the Lord.' [ANTHEM IN CHANTING STYLE.]

Allegro. Moderato.

Make a joyful noise unto the Lord, all the earth: Make a loud noise, and rejoice, and sing praise. Sing unto the Lord—unto the Lord with the harp—

With the

With the harp and the voice of a psalm.

With the harp and the voice of a psalm. With trumpet, with trumpet, and sound of cornet, Make a joyful noise before the Lord the King.

harp · and the voice of a psalm.

With the harp and the voice of a psalm.

The world - - and they that dwell therein. Let the floods clap their hands:

Let the sea roar, and the fulness thereof; The world—the world and they that dwell therein. Let the floods clap their hands; Let the hills be

The world and they that dwell therein. Let the floods clap their hands;

Thirds.

The world and they that dwell therein. Let the floods clap their hands;

LARGO.

joyful before the Lord—before the Lord: For he cometh to judge the earth—With righteousness shall he judge the world, and the people with equity. Amen.

LARGO

Unison

Our Father who art in heaven, hallow - ed be thy name: thy kingdom come: thy will be done on earth as it is in heaven.

Give us this day our daily bread: and for - give us our tres - passes, as we forgive them that trespass a - gainst us.

And lead us not into temptation, but de - liver us from evil; for thine is the kingdom, and the power, and the glory: for - ever and ev - er. Amen.

p *m* *Cres.* *f* *p* *for. Adagio.*

p *m* *Cres.* *f* *p* *f*

1. O come let us - - - - - - - - - sing unto the Lord, let us heartily rejoice in the - - strength of our sal- vation; 2.
3. For the Lord is a - - - - - - - - - great - - - God, and a great - - - - - - - King a - bove all gods; 4.
5. The sea is his, and - - - - - - - he made it, and his hands pre - - - - - - - par - ed the dry - - - land; 6.
7. *m* For he is the - - - - - - - - - Lord our God, and we are the people of his - - pasture and the sheep of his hand; 8
10. *f* Glory be to the Father, and - - - - - to the Son, and - - - - - - - - - - - to the Ho - - ly Ghost; 11.

2. Let us come before his presence - - - - with thanks - giving, and show ourselves - - - - glad in him with psalms. 3.
4. In his hands are all the - - - - - - - corners of the earth, and the strength of the - - - hills is his - - also. 5.
6. *p* O come, let us - - - - - - - - - worship and fall down, and - - - - - - - - - kneel be - fore the Lord our Maker. 7
8. *p* O worship the Lord in the - - - - beauty of holiness, *m* let the whole - - - - - - - earth stand in awe of him. 9.
11. As it was in the beginning, is now, and ever shall be, world without - - - - - - - end, A - men— A - - men.

9. *p.* For he cometh—for he cometh, to judge the earth; with righteousness shall he judge the world, and the peo - ple with his truth.

10. Gloria Patria.

JUBILATE DEO. [No. 1.

1. O be joyful in the Lord - - - - - - - all ye lands; Serve the Lord with gladness, & come before his pres - ence with a song. 2.
3. O go your way into his gates with thanksgiving & into his courts with praise; Be thankful unto him, and - - - - - speak good of his name. 4.
5. *f* Glory be to the Father, and - - - - - - - to the Son; And - - - - - - - - - - - - - - to the Ho ly Ghost. 6.

2. Be ye sure that the Lord - - - he is God; It is he that hath made us & not we ourselves, we are his people & the sheep of his pasture. 3.
4. For the Lord is gracious, his mercy is ev - er - lasting; And his truth en- - - - - - - - - - - - - - -dureth to all gene- -rations. 5. Gloria Patria.
6. As it was in the beginning, is now and ever shall be; World without - - - - - - - - - - - - - end, A- -men — A- -men.

JUBILATE DEO. [No. 2.]

BENEDICTUS. [No. 1.]

1. Blessed be the Lord - - - God of Israel, for he hath - - - - visited and re- deemed his people; 2.
3. As he spake by the mouth of his - - ho - ly prophets, which have - - - - been since the world be - gan; 4.
5. Glory be to the Father, and - - to the Son, and - - - - - - to the Ho - ly Ghost; 6.

2. And hath raised up a mighty sal - - vation for us, in the - - - - - house of his ser - vant David. 3.
4. That we should be saved - - - from our enemies, and from the - - - - hand of all that hate us. 5 Gloria Patri
6. As it was in the beginning, is now, and - ever shall be, world without - - - - end, A- -men—A - -men.

BENEDICTUS. [No. 2.]

CANTATE DOMINO. [No. 1.]

1. O sing unto the Lord, a - - - - - - - new - song; For he hath - - - done - marvel - lous things. 2.
3. The Lord declared - - - - - - - his sal - vation; His righteousness hath he openly showed in the sight of the heathen. 4
5. Show yourselves joyful unto the Lord, - - all ye lands; Sing, re- - - - -joice— re- joice and give thanks. 6
7. With trumpets - - - - - - - - also and cornet; O show yourselves joyful be- -fore the Lord the King. 8.
9. Let the floods clap their hands, and let the hills be joyful together, be- -fore the Lord; For he - - - - - cometh to judge the earth. 10.
11. Glory be to the Father, and - - - - - - to the Son; And - - - - - to the Ho - - ly Ghost. 12.

2. With his own right hand, and with his - - ho - ly arm; Hath he gotten him - - - - - self the vic - to - - ry. 3
4. He hath remembered his mercy and truth toward the house of Israel And all the ends of the world have seen the sal - va - tion of our God. 5.
6. Praise the Lord up - - - - - - - on the harp; Sing to the harp with a - - - - psalm of thanks - - - giving 7.
8. Let the sea make a noise, and all that - - there - in is; The round world, and - - - - they that dwell there- - in. 9.
10. With righteousness shall he - - - - - judge the world; And the - - - - - - people with e - qui - - ty. 11 Gloria Patria
12. As it was in the beginning, is now, and - - ever shall be; World without - - - - - end, A - -men— A - - men.

CANTATE DOMINO. [No. 2.]

BONUM EST CONFITERI. [No. 1.]

1. It is a good thing to give thanks unto the Lord; And to sing praises unto thy name, O most High. 2.
3. Upon an instrument of ten strings, and upon the harp; Upon a loud instrument, and upon the harp. 4.
5. Glory be to the Father, and to the Son; And to the Holy Ghost. 6.

2. To tell of thy loving kindness early in the morning; And of thy truth in the night season. 3.
4. For thou, Lord, hast made me glad through thy works; And I will rejoice in giving praise for the operation of thy hands. 5. *Gloria Patri.*
6. As it was in the beginning, is now, and ever shall be; World without end, Amen—Amen.

BONUM EST CONFITERI. [No. 2.] [No. 3.]

Sung in unison with Treble, or in parts.

DEUS MISERATUR.

All may sing this strain in unison with the Treble.

1. God be merciful unto us, and - - - - bless - - us; And show us the light of his countenance, and be - - merciful un - to us. 2.
2. That thy way may be - - - - - - - - known upon earth; Thy saving - - - - - - - - - - - - - - health a - mong all nations. 3.

3. Let the people praise - - thee, O God; Yea, let - - - - - - - - - - - - - - all the - people praise - - thee. 4.
5. Let the people praise - - thee, O God; Yea, let - - - - - - - - - - - - - - all the - - people praise - - thee. 6.

4. O let the nations re - - - - joice - - - and be glad; For thou shall judge the people righteously, and govern the na - - tions up - on - - - earth. 5
6. Then shall the earth bring - forth her increase; And God, even our - - - - - - - - - - - - - - own - - God shall give us - his blessing 7

7. God shall - - - - - - - - bless us; And all the ends of the world shall fear him. A - men.

BENEDIC ANIMA MEA. [No. 1.]

First and Third lines may be sung in Unison with the Treble.

1 Praise the Lord, - - - - - - O my soul; And all that is within me - - - - - - praise his ho - ly name. 2.
3 Who forgiveth - - - - - - all thy sin; And healeth - - - - - - all thine in- fir- - mi- ties. 4.
5 O praise the Lord, ye angels of his, ye that ex- cel in strength; Ye that fulfil his commandment, and hearken unto the voice— the voice of his word. 6.
7. O speak - - - - - - - good of the Lord; All ye works of his, in all - - - - pla - ces of his do- minion. 8.
9. Glory be to the Father, and - - - - to the Son; And - - - - - - - - to the Ho - ly Ghost. 10.

2. Praise the Lord, - - - - - O my soul; And forget not - - all his ben - - e - - - - fits. 3.
4 Who saveth thy - - - - - - - life from des- truction; And crowneth thee with - mer - cy and lov - - ing kindness. 5.
6 O, praise the Lord, all - - - - ye his hosts; Ye servants of - - his that do his pleasure. 7.
8. Praise - - - - - - - - thou the Lord; Praise thou the - - Lord, O, - - my soul. 9.
10. As it was in the beginning, is now, and ever shall be; World without - end, A - - men— A - - men.

BENEDIC ANIMA MEA. [No. 2.]

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